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SUBSCRIBERS FLOCK TO CHICAGO OPERA AS SEASON'S PLANS ARE MADE PUBLIC

Eighty Per Cent of Last Year's Adherents Have Already Renewed Subscriptions—"Boris" and "Africana" Will be Added to Répertoire—"Cleopatre," "Zaza" and "Siegfried" Scheduled for Revival—Five New Artists Thus Far Announced—Season to be Longer Than Formerly

CHICAGO, July 21.—Eighty per cent of last season's subscribers to the Chicago Civic Opera Association had renewed their subscriptions for next season when the seats not yet subscribed for were thrown open to general subscription last Monday. Monday night and Saturday matinées are almost completely sold out and numbers of orders have been received from new subscribers. The subscription sale of season tickets will continue for another three months.

The preliminary prospectus of the 1923-24 season was issued today. It lists two "novelties" for performance next season: Moussorgsky's "Boris Godounoff" and Meyerbeer's "L'Africana." Both operas will be sung in Italian.

Two operas will be revived for Mary Garden, "Cleopatre," by Massenet, and "Zaza," by Leoncavallo. Miss Garden's appearance in "Zaza" will be her début in that opera. "Siegfried" will also be revived. It has not been sung in Chicago since the beginning of the World War.

The Puccini operas, "Bohème," "Madama Butterfly" and "Tosca," will not be dropped from the repertoire, as had been reported. All three are listed for production next season, but "The Girl of the Golden West," which was a triumph two years ago and failed dismally last season, has been dropped.

The season's repertoire will include Bellini's "Sonnambula," Bizet's "Carmen," Boito's "Mefistofele," Charpentier's "Louise," Delibes' "Lakmé," Donizetti's "Lucia," Fevrier's "Monna Vanna," Flotow's "Martha," Giordano's "Andrea Chenier," Gounod's "Faust" and "Romeo and Juliet," Halévy's "The Jewess," Humperdinck's "Hänsel and Gretel," Leoncavallo's "Pagliacci," Mascagni's "Cavalleria Rusticana," Massenet's "Jongleur," "Manon" and "Thais," Meyerbeer's "Dinorah," Rimsky-Korsakoff's "Snow-Maiden," Rossini's "Barber of Seville," Saint-Saëns' "Samson and Delilah," Stearns' "Snow Bird," Verdi's "Aida," "Forza del Destino," "Otello," "Rigoletto" and "Traviata" and Wagner's "Tannhäuser" and "Die Walküre."

Roster of Artists

The roster of artists, not yet complete, follows:

SOPRANOS—Leila Barr, Beryl Brown, Amelita Galli-Curci, Mary Garden, Alice D'Hermanoy, Elizabeth Kerr (new), Florence Macbeth, Edith Mason, Margery Maxwell, Mary McCormic, Claudia Muzio, Rosa Raisa, Myrna Sharlow.

CONTRALTOS AND MEZZO-SOPRANOS—Kathryn Browne, Maria Claessens, Anna Correnti, Doria Fernanda (new), Louise



MARIE TIFFANY

American Soprano, Who Has Won Recognition in Concert and Opera in Her Native Country. (See Page 23)

Photo by International Newsreel

Homer, Irene Pavloska, Cyrena Van Gordon.

TENORS—Fernand Anseu (new), Giulio Crimi, Forrest Lamont, Charles Marshall, Angelo Minghetti, José Mojica, Lodovico Oliviero, Tito Schipa, Harry Steier (new).

BARITONES—Georges Baklanoff, William Beck, Sallustio Civai, Désiré Defrère, Cesare Formichi, Milo Luka, Giacomo Rimini.

BASSOS—Feodor Chaliapin, Edouard Cotreuil, Alexander Kipnis (new), Virgilio Lazzari.

CONDUCTORS—Giorgia Polacco (musical director), Ettore Panizza and Pietro Cimini.

The season, opening Thursday night, Nov. 8, will be eleven and one-half weeks long instead of ten weeks as heretofore. F. W.

Concert Managers to Meet Unofficially in New York

An unofficial meeting of concert managers will be held in New York at the Hotel Commodore on Aug. 6, by request of Katie Wilson-Greene, president of the National Concert Managers' Association. In addition to Mrs. Wilson-Greene there will be present Elizabeth Cueny of St. Louis, May Beegle of Pittsburgh, and Louise Michael and Genevieve Kraft of Buffalo.

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CALIFORNIA MUSIC TEACHERS REVIEW PROGRESSIVE WORK AT 13TH MEETING

Association Holds Annual Convention in San Jose—Round Tables Held in Voice, Piano and Violin—Growth in Membership Reported—Hear Program of Works by Northern California Composers—President's Report Surveys Constructive Labors of Past Two Years

SAN JOSE, CAL., July 16.—The thirteenth annual convention of the California Music Teachers' Association was opened with a banquet on the evening of July 4, when eighty-five persons gathered at the Hotel Vendome. Frank Carroll Giffen of San Francisco acted as toastmaster, and introduced the representatives of the ten branches of the State organization, and members of the press who were in attendance.

Walter E. Bachrodt, Superintendent of the City Schools, and Superior Judge F. B. Brown made the principal speeches of the evening. Mr. Bachrodt pointed out the difficulty his department will have in maintaining the efficiency of the music departments of the schools if Governor Richardson's policy of economy should reduce his school budget. He stated that a decrease in the budget would force him to eliminate the music department first, and the manual training and domestic science departments next.

Alfred Metzger, editor of the *Pacific Coast Musical Review*, advocated the formation of a Pacific Coast Music Teachers' Association, with a biennial convention, which he believed would bring about beneficial results for all concerned. It was his desire that the present convention take steps to bring this organization about, but the matter was unanimously voted down when it was introduced at the business session.

The business meetings of the convention were held at the College of the Pacific, and the evening programs were given in the auditorium of the State Teachers' College. The convention formally opened on Thursday morning, when Archer Bowden, City Attorney, extended a welcome on behalf of the city, Charles Dennis welcomed the delegates to the College of the Pacific, and Z. Earl Meeker responded. He said that this was the thirteenth anniversary celebration, but actually the twenty-sixth birthday of the association, and that the organization is becoming a telling force in community affairs, its membership approaching the thousand mark. The organization has as its goal the promotion of the science of teaching music and the protection of members in the vocation; the cultivation of the taste for high-class music; the issuing of diplomas to competent instructors and the protection of the public from the charlatan; and the development of ways and means by which to care for the aged and afflicted members of the profession.

[Continued on page 5]

THOUSANDS GATHER IN HOLLYWOOD BOWL

Ovations for Oberhoffer as
Second Summer Series Gets
Under Way

By Bruno David Usher

LOS ANGELES, July 21.—Some 30,000 persons have attended the four evening concerts of the first week's open-air symphony season at the "Bowl." Emil Oberhoffer, the conductor, has endeared himself more and more to the public with each program. If this initial success continues, and there is every reason to assume that it will, the second season promises to surpass the first. More than 13,000 music-lovers, it is estimated, heard the opening performance, and the smallest audience has not fallen below the 5000 mark. It is astounding to observe crowds such as these, and one is impressed, if not thrilled, with the almost reverential attention they give to conductor and orchestra. These are concerts of the people with a noble standard in program making. Such works as Tchaikovsky's Fifth Symphony, Kalinikoff's First Symphony (new here) and compositions by Smetana, Dvorak, Saint-Saëns, Bruckner and Wagner have been presented.

The orchestra will gain in ensemble playing as the season continues, and it is understood additional strings will be employed to overcome occasional weaknesses. Mr. Oberhoffer and Mrs. J. J. Carter, founder of the concert series as well as chief worker for their success, are given ovations nightly. Thanks to Mrs. Carter's indefatigable labors, the charges for admission have been kept to a minimum.

Two soloists have been heard so far: Alfred Mirovitch in a Tchaikovsky piano concerto and Marjorie Dodge, soprano, in "Il est doux" from Massenet's "Hérodiade," both winning favor. Miss Dodge possesses a beautiful voice.

Caroline E. Smith, manager of the Philharmonic Orchestra, has returned from a visit East, where she has completed arrangements for soloists for next season.

Vocal pupils of Florence Middaugh were heard in recital recently.

\$1000 FOR PIANO PUPIL

Cleveland Institute's Contest Will Be
Open to Country

Jerome Victor Sanner, recently appointed as publicity director of the Cleveland Institute of Music, visited New York last week to arrange the details of a unique piano pupils' contest which will be held in Cleveland next January under the direction of Ernest Bloch, director of the Institute. A prize of \$1,000 will be awarded. Eminent artists will act as judges, probably including Josef Hofmann. The contest will be open to piano students of the country under rules as yet unformulated.

Siegfried Wagner to Conduct "Bärenhäuter" in New York

Siegfried Wagner, it is now announced, is to visit America in the coming winter and, through arrangements with Melvin Dahlberg and Jules Daiber, will conduct his opera, "Der Bärenhäuter," on Jan. 29, in New York, on his first appearance in the United States. This announcement is made in a cable dispatch to the New York Herald. Maria Ivogün and Herman Weil are among the singers who will accompany him, and in the course of the tour Pittsburgh, Chicago, Buffalo, Cincinnati, Baltimore, Cleveland, Washington and Milwaukee will be visited.

Fitchburg Choral Society Asks Agide
Jacchia to Lead

BOSTON, July 21.—Agide Jacchia, prior to sailing for Italy last week, was apprised of his appointment to lead the Fitchburg Choral Society, succeeding the late Nelson P. Coffin. The directors of the Fitchburg Society have an option on his services and they are confident that the citizens will contribute the sum necessary to meet the terms of the contract. W. J. P.

"MERRY WIDOW" IN ST. LOUIS

Lehar Work Is Eighth Production of
Summer Season

ST. LOUIS, Mo., July 21.—"The Merry Widow" opened on Monday night as the eighth presentation of the Municipal Opera Company this season, under the directorship of Charles Previn. Dorothy Maynard and Helena Morrill alternated in the title rôle, and Tom Conkey made a dashing Danilo. The entire force of soloists was necessary to complete the big cast. Blanche Duffield as Natalie did some excellent singing. Craig Campbell, Frank Moulan as Nish and Detmar Poppen as Popoff were excellent. Elva Magnus as Olga made the most of this small part, and others in the cast included Elmer Lutz, Roy Burgess, Roland Woodruff, Dolly Hyams, Joseph Burke and Victor Sherman.

Several important announcements have been made affecting the teaching profession. Frank Spahn will be an associate teacher next season with Mme. Etta Edwards. Willard McGregor of the Leo C. Miller Studios, has been appointed head of the advanced piano department of Forest Park College, succeeding Ernest R. Kroeger.

HERBERT W. COST.

GIVE SUMMER OPERA FOR BALTIMOREANS

Municipal Band Concert
Heard by 30,000—Reci-
talists Appear

By Franz C. Bornschein

BALTIMORE, July 21.—Record audiences, estimated at 27,000 persons, attended the opening performances of "Traviata" and "Rigoletto" at River View Park, where the Cola Santo Opera Company began its current engagement on July 15. Magda Dahl, Umberto Sachetti, Caroline Zawner and Giuseppe Sorgi are the principal singers. Ficeto Cola Santo is the conductor.

Gustav Klemm, conductor of the City Park Band, has given attention to American composers upon the daily programs of this organization which is a part of the municipal music scheme. A recent program of works by Victor Herbert was heard by an audience estimated at 30,000 persons at Druid Hill Park on the evening of July 19. The program included the "Irish Rhapsody" and excerpts from a number of Herbert operas.

Joan C. Van Hulstijn, member of the faculty of the Peabody Conservatory, and Vivienne Cordero Friz, member of the teaching staff of the preparatory and the summer school, were joint recitalists in a program given before the students of the summer session at the Conservatory and the Johns Hopkins University Summer Schools on July 19. The violinists gave interpretations of a Molique Concerto, a Suite by Emmanuel Moor and numbers by Bach, Leclair and Moszkowski.

Hazel Knox Bornschein, soprano; Harold Hansen, tenor, and Alderson Mowbray, pianist, gave an open-air recital at the country home of Governor Bladen Lowndes on July 16. The program consisted of groups of old French songs, Negro spirituals and American art songs by the soprano and an aria from Boieldieu's "Dame Blanche" and numbers by American composers by Mr. Hansen. Mr. Mowbray played numbers by Ravel, Debussy, Dohnanyi and MacDowell.

President Millerand Entertains
Paderewski

Prior to Ignace Paderewski's departure from Paris on July 3 the pianist and Mme. Paderewska were chief guests at a luncheon given by President and Mme. Millerand. Invitations had been telephoned to the artist during his stay as recitalist in London. He has now returned to Riond Bosson, his villa at Morges, Switzerland, where he will remain until his departure for the United States for another concert tour in November under the management of George Engles. A double celebration is being planned at the villa for July 31 and Aug. 1, which are the birthday anniversaries, respectively, of the pianist and his wife. Among the guests who have been invited to the event are Josef Hofmann and Ernest Schelling.

DECAUX COMING TO TEACH

French Organist Engaged by Eastman
School of Music

ROCHESTER, July 21.—Abel Marie Decaux, French organist, has been engaged by the Eastman School of Music as a member of its faculty. Mr. Decaux will be in Rochester in time for the opening of the school on Sept. 17. He is organist of the Basilique du Sacré-Coeur and professor of organ in the Schola Cantorum of Paris. He is a pupil of Guilmant, was a protégé of that great French organ master, and studied composition under Dubois and Massenet at the Paris Conservatory.

"I can truthfully say that we of the organ department are greatly pleased at Mr. Decaux's coming," said Harold Gleason. "In my many talks with Joseph Bonnet about the future of our work here in the Eastman School, Decaux was frequently mentioned as an ideal man."

"I have personal acquaintance with a number of organists who have studied with Mr. Decaux and I know none of them who does not say without reservation that he is the most inspiring and helpful teacher with whom they have had experience."

M. E. WILL.

RABINOFF TO FOUND OPERA INSTITUTE

Impresario Plans Center for
Singers and Composers at
Stony Point, N. Y.

Plans for the establishment of an operatic institute at Stony Point on the Hudson, thirty-five miles from New York, were announced last week by Max Rabinoff, impresario. A plot of thirty-two acres has been acquired for the projected school and opera center, which will be called the American Institute of Operatic Art. A large scenic studio of steel and concrete is already in operation here, and Mr. Rabinoff states that a theater for the rehearsal of operas, scenic studios and other buildings will be erected probably before next spring.

The purpose of the institute is outlined as follows in an announcement issued by the manager:

"The institution at Stony Point will not be an educational one primarily, but a laboratory for the actual preparation of opera of the highest type. American composers, librettists, decorative and scenic artists, vocal, ballet, pantomime and other aspirants for the operatic stage will be given an opportunity, never before available to them, of actually working with, and under the direction of, some of the greatest masters in the operatic field."

A notable feature of Mr. Rabinoff's plan is that which looks toward the pursuit of research in the folk-lore of America, with the object of producing a native school of opera. "Every national school of opera," he says, "has been based upon the folk-lore of the country of its birth. For this reason one of the most important of the various activities to be undertaken at Stony Point will be a thorough and systematic research into the folk-lore of the United States. The aid of American historical societies and other authorities will be enlisted in this work. Folk-songs from all sections of the country will be collected, arranged and preserved for the benefit of American composers."

The impresario states that he intends to produce two American operas during the season of 1924-25, in addition to a program of Italian, German, Russian and French works, in the principal cities of the country. He stated that all these works would be prepared next summer at Stony Point.

Mr. Rabinoff's career as manager extends over seventeen years. He was instrumental in bringing the Ballet Russe to America in 1910, was managing director of the Boston Grand Opera Company and later of the National Opera Company of Canada and is now manager of the Ukrainian National Chorus.

Annie Friedberg Postpones Trip

Annie Friedberg, manager of many well known artists, has been compelled by business exigencies to postpone her contemplated trip to Europe this summer until the Christmas holidays.

THEATER MUSICIANS SEEK HIGHER WAGES

Appoint Committee to Negoti-
ate Agreement with Mana-
gers Effective Labor Day

The dispute over wages, which has had the theater musicians in a ferment off and on for some time, is once more to the fore, and it is declared that a determined effort will be made to secure a higher rate in the coming fall. At a meeting last week of the Musical Mutual Protective Union, Local 310, representing 10,000 musicians of New York City, a committee was authorized to begin negotiations with theater managers for a new wage scale to become effective on Labor Day.

Anthony Mulieri, president of the Union, made the following statement: "We desire to bring the wages of New York musicians up to the scale paid in Chicago and other large cities. At present the Chicago scale is from \$25 to \$35 a week above the wages paid the musicians in New York City."

While there is yet no indication that the symphony players will be brought into the dispute, there has been much talk of the low pay which the men have accepted from the major orchestras. The arguments advanced by players for better conditions were fully presented in a series of articles published in MUSICAL AMERICA recently.

At the end of last season the Chicago Union presented a demand for an increase on behalf of members of the Chicago Symphony, and for a time it appeared that a deadlock had been reached. The question was resolved by a new agreement fixing the minimum wage of orchestral players at \$75 a week. There is a considerable disparity between the Chicago and New York wages, as in the latter city the minimum is only \$60 a week.

It has been pointed out that the theaters, the motion picture theaters especially, offer a more attractive field to the musician than the symphony orchestra, and as a result many symphony players have vacated their seats in favor of appointments elsewhere. The situation obtaining may be aggravated if the Union is successful in its present plea, and thus the symphonies will be indirectly affected by the negotiations.

The dispute is complicated by the differences between the Mutual Protective Union and the American Federation of Musicians. In the spring the Union protested its right to negotiate a local wage scale independently of the Federation, and at one time it seemed possible that all the theater musicians would be called out to hammer home this point. The controversy between the Union and the Federation, with which it was once affiliated, has not been determined, and it may flare up with considerable vigor in the ensuing weeks.

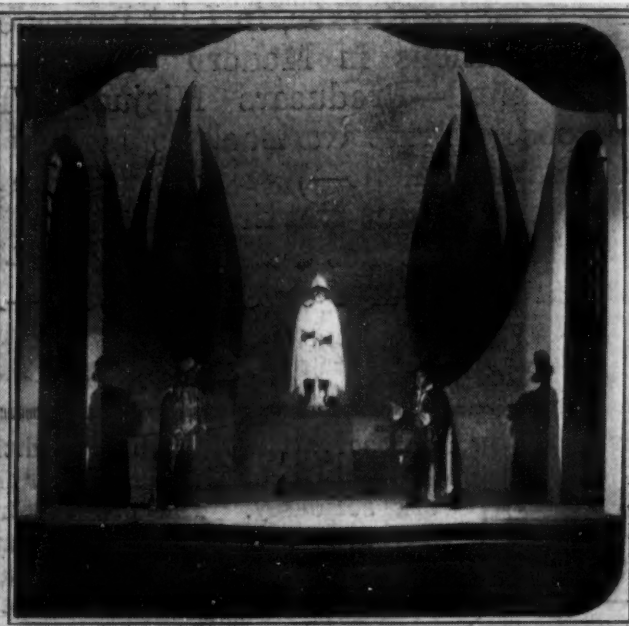
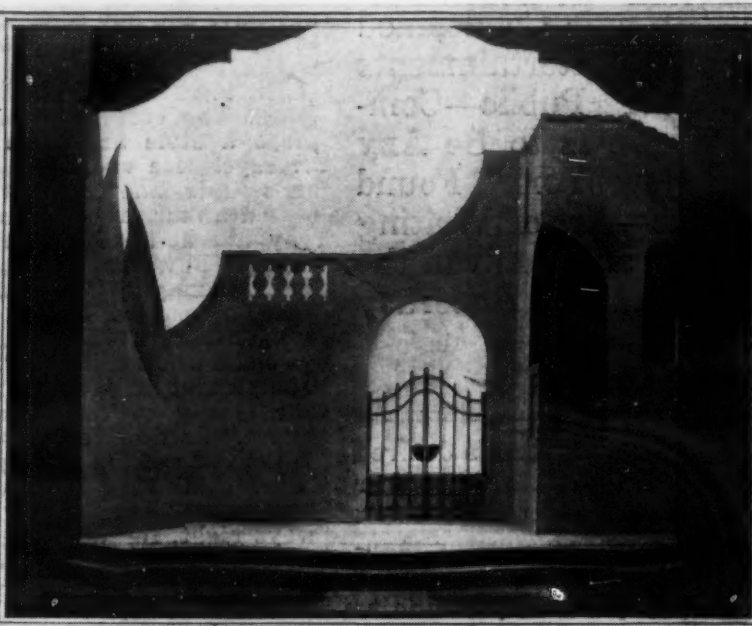
Joseph N. Weber, president of the Federation of Musicians, has indicated that negotiations would be opened between the theater manager and Local 802, the New York organization affiliated with the Federation, for a new agreement to take the place of the agreement which expires on Sept. 1. These negotiations, it is said, will be in no way affected by the movement of the Musical Mutual Protective Union.

Anti-Radio Clause Hits Rochester Series

ROCHESTER, July 21.—Wednesday evening concerts at the Eastman Theater will not be broadcasted this season on account of a prohibiting clause in the contracts of the artists engaged. James E. Furlong, local manager, who was in New York recently to engage artists, tried to have the Eastman Theater excepted from the prohibitory clause on the ground that it is an educational institution and not run for profit, but the managers of the artists said they were held to the clause by the makers of phonograph records and could make no exceptions.

The regular programs of the theater orchestra and of the singers appearing on the programs with the pictures will be broadcasted afternoon and evening as usual, however, as well as any events over which the theater has exclusive control. M. E. WILL.

Americans Successful in "Don Giovanni" in Baden-Baden



Photos by Li Osborne, Baden-Baden

FAMOUS MOZART WORK CHOSEN FOR FESTIVAL PERFORMANCES AT EUROPE'S NOTED WATERING PLACE

The Principals in Two Performances of "Don Giovanni" in Baden-Baden, Under the Conductorship of Josef Stransky Are Shown in the First Photograph. Left to Right, Standing, They Are: Leo Schützendorf, Mme. de Ernst, E. Schneider, Selma Lewisohn, Rehkemper, Maly-Motta, Herma Dalossy and George Meader. Seated Are Dr. Waag, Stage-Manager, and Mr. Stransky. The Second Photograph Reproduces the Court Yard Scene, and the Third Picture Shows Rehkemper, Schneider and Schützendorf in Another Setting

BADEN-BADEN, July 23.—There is no lovelier setting in the world for a Mozart Festival than Baden-Baden. The little opera house, built in 1862, seats only 680 people and it is a gem. The opera chosen for this year was "Don Giovanni."

The new decorations, very strongly styled, are the works of Professor Sievert of Frankfurt, one of the great creators of the modern stage. They made a strong impression and, though thoroughly modern, lent themselves with great charm to the spirit of Mozart.

The stage manager was the intendant,

Dr. Waag, a propagator of the newest ideas in setting and lighting. The cast was well selected, comprising both American and German singers, who united in a well-balanced ensemble. Young Rehkemper of Stuttgart sang *Don Giovanni*. He has a splendid voice, temperament and musical feeling, but he lacks the indispensable charm and gallantry so essential to the conception of *Don Giovanni*.

Leo Schützendorf made a lively *Leporello*, Herma Dalossy represented *Donna Anna* in a most dignified style. George Meader of the New York Metropolitan Opera was warmly applauded for his

artistic delivery of the two beautiful arias intrusted to *Ottavio*. Mme. de Ernst was the *Elvira* and Maly-Motta acted cleverly the rôle of *Masetto*.

An event of great interest was the début of Selma Lewisohn of New York, who made her first appearance on any stage in the rôle of *Zerlina*. Anybody unaware of this fact could hardly have believed it. She showed no stage fright, had absolute assurance and, in fact, all the qualities which indicate a natural talent for the stage. Her voice is not large, but a sweet, well-carrying organ which shows excellent training in all its registers, with a command of coloratura.

There is no doubt that she will have a brilliant career.

Josef Stransky conducted and succeeded in making the singers follow all his fine Mozartian phrasing. The orchestra he trained in a few rehearsals into a body of real chamber music players. All the spirit of the heavenly score came to light, and it was no wonder that the international audience which filled the house completely on both occasions showed the warmest approval and recalled the singers again and again. The applause became most enthusiastic when finally Stransky himself appeared upon the stage.

RENÉ ROD ADLER.

Musicians Returning from Europe

With the first of August near at hand, the course of traveling musicians has begun to turn. By the Olympic, which docked on July 18, Josef Stransky returned to America and Ganna Walska was also a passenger. The following day the Conte Rosso brought Francesco Liazza, orchestral conductor. Both the Orduna and the Leviathan, arriving on July 23, brought back prominent musicians. On the former was Nikolai Sokoloff, conductor of the Cleveland Orchestra, and on the Leviathan, making her first home voyage as a liner, were Charles L. Wagner, concert manager; Jascha Heifetz and Mischa Elman, violinists, and Edna Thomas, mezzo-contralto. Daniel Mayer, concert manager, was booked on the Homeric, due July 26. Sailing the opposite way were Emilie-Rose Knox, violinist, who left on July 14, and Merle Alcock, contralto, on the Zealand on July 18. Mme. Alcock will make her operatic début in Germany and will return in the fall to begin her engagement with the Metropolitan. The Orpheus Male Choir of Cleveland, which will compete at a coming eisteddfod in Wales, sailed on the Minnekahda on July 19.

East Wisconsin Sängerkunst Societies Close Annual Meeting

MANITOWOC, WIS., July 21.—The annual meeting of the East Wisconsin Sängerkunst Societies closed here on Sunday after 5000 persons had listened to the mass chorus of 500 voices at Lincoln Park. George Urban conducted. All officers of the society were re-elected. They are Albert Schaeffer, Appleton, president; Joseph Behrens, Sheboygan, vice-president; Joseph Thiesen, Sheboygan, treasurer, and John Grasser, Sheboygan, secretary. Marinette, Wis., was chosen as the place for the 1924 meeting of the German Sängerbund.

C. O. SKINROOD.

Solismes Monk Conducts Kentucky Class in Gregorian Music

NERINX, KY., July 21.—Rev. Dom A. Eudine, O. S. B., one of the monks of the famous Abbey of Solismes, gave a course in Gregorian music to a class of 110 this month at the Mother House of the Sisters of Loretto at the Foot of the Cross, at Loretto, Ky. At the conclusion of the course, Dom Eudine was the celebrant at High Mass, when his class sang the Gregorian "Missa de Angelis" with admirable effect.

Stransky, Back from Europe, Ready for Opera and Symphony Concerts

JOSEF STRANSKY, conductor of the State Symphony which will make its bow to New York during the coming season, returned to America last week on the Olympic, after a stay of a few months in Europe. He conducted opera in Madrid and Barcelona, introducing Wagner's "The Flying Dutchman" to Spanish audiences, and in Baden-Baden he led "Don Giovanni" for the Mozart Festival organization which aims at making the city the Mozartean Bayreuth.

"I was especially interested in the 'Don Giovanni' performance," said Mr. Stransky, "in view of the fact that I am to conduct the Mozart performances of the Wagnerian Opera Company here next winter. They have told me in Baden-Baden to consider myself engaged there as conductor just as long as there is a Mozart festival. Next year we shall do 'Don Giovanni' and 'Figaro' both in Italian as they were originally written, and 'The Magic Flute' in German. The festival will begin on June 27 and end on July 18, so as not to interfere with Bayreuth. Each work will be given twice and the casts will be made up of the very greatest singers now before the public, irrespective of nationality."

"I really came back before I intended to, as there is such a lot of work to be done in connection with getting a new orchestra started, not to mention the operative engagement of the orchestra which will necessitate the postponement of our first symphony concert. I was invited to go back to Paris to conduct two concerts with the Padeloup Orchestra, and the Wolff Concert Bureau in Berlin tried to get me to go to Berlin to conduct the Philharmonic there, but I have to rehearse the State Symphony here for a month before it goes on tour with the Wagnerian Opera Company, so I had to refuse."

"It is not an easy thing to whip an orchestra into shape, and it cannot be done over night. When I took over the New York Philharmonic in 1911, it was not one of superior qualities and I con-

sumed a year weeding out and getting better players. With my new organization I am fortunate in the fact that a number of the first players of the Philharmonic are coming with me, and as they know me, musically and personally, it will simplify matters to a great extent."

"With the opera company I shall conduct 'Meistersinger,' 'Tristan' and all the Mozart works given, including 'The Magic Flute,' 'Don Giovanni,' 'Figaro' and 'Die Entführung,' which last, so far as I know, has never been sung here at all, and certainly not for many years. I shall also conduct the gala performance of 'Die Fledermaus.'"

"To come back to the 'Don Giovanni' performance at Baden-Baden, the idea of the ultra-modern settings was originally mine because when the question came up of doing 'Don Giovanni' I said that Mozart was the most modern of composers and hence the most modern of settings would be the most appropriate. Mozart is my passion, I must say, and I consider that when Beethoven is superhuman, Mozart is divine and nothing less."

"I suppose all the musicians say they are 'so glad to be back in America again' so I am being banal when I say so too, but it is the truth. I am gratified that they think me good enough to want me in Europe, but I am an American, heart and soul, and my place is here."

"I have always been a champion of American composers as is attested by the fact that I gave over 800 performances of works by Americans during my years as conductor of the Philharmonic, and I intend to continue to be so. I am anxious also to do as many works as I can of the younger British school because I consider them marvelous. But with only fourteen concerts I cannot do many."

JOHN ALAN HAUGHTON.

Helen Teschner Tas, violinist, who has recently appeared in various cities of Europe, is now resting at Arlesheim, Switzerland, before resuming her season abroad. She will return to America in the early fall, and will give one of her first concerts of the new season in Binghams, N. Y., on Oct. 31.

Milwaukee Quartet Engaged to Give Summer Programs

MILWAUKEE, July 21.—The Spangenberg Mixed Quartet has been chosen by the Milwaukee City Park Board to provide music in the public parks during the summer. Ten programs will be given. The quartet is composed of Myrtle Spangenberg, soprano; Jeannette Markle, alto; Phillip Glass, tenor, and Frank Eggen, baritone. Hugo Goodwin, formerly of Milwaukee, has been appointed municipal organist of St. Paul. He is the son of the late H. B. Goodwin of Milwaukee. He studied abroad with leading teachers and has given concerts in this city in recent years. C. O. SKINROOD.

Derry Club Aids MacDowell Colony

DERRY, N. H., July 21.—The Harmony Club, Mrs. Crosby, president, recently gave a dinner, as a result of which the sum of \$75 was handed over to the MacDowell Colony at Peterboro, N. H. Some ninety persons were seated at tables decorated to symbolize certain compositions by MacDowell, and there were speeches by Sylvia Clark, Perley L. Horne, Frank McBride, Rudolph Schiller and Harry C. Whittemore on music and its influence. Following the dinner there was a half-hour program devoted to MacDowell works. Mrs. H. A. Beach addressed the gathering on the aims and accomplishments of the colony. The evening was so successful that requests have been made for a similar dinner. Mrs. Crosby initiated the entertainment. Ella Lord Gilbert is conductor of the Harmony Club. A. C.

Dukes Speaks at Seymour School

Sir Paul Dukes gave an interesting lecture on Russian music, before and after the Revolution, at the Seymour School of Musical Re-education recently. He showed the development of the Russian music of today from the folk-song, giving illustrations from Tchaikovsky, Glinka, Dargomyzsky, Rimsky-Korsakoff and others.

Harriet Van Emden, soprano, returned to New York this week from Lake Placid, where she has been visiting her teacher, Mme. Sembrich. She will sail for Europe early next month to resume her concert engagements, returning to America in January for a series of appearances under the management of Daniel Mayer.

Managers Blamed for Decline of Musical Comedy

Late Gustave Kerker, in Last Interview, Strongly Condemned Conditions in Modern Theater—Better Entertainments Wanted—Producers Misjudge Taste of Public—Composers Must Go Back to Melody if There Is to Be Any Improvement—Writer of "Belle of New York" Found Nothing But Rhythms in Recent Works—Art of Writing Musical Scenes Sadly Neglected—Gilbert and Sullivan the Great Figures of Comic Opera—A Lament of Yesterday

By P. Charles Rodda



THE preservation of the best traditions of comic opera is desired by all composers in the lighter fields of music who take their work seriously. The productions of these composers must necessarily follow the pattern laid down by the theater managers if they are to live in the calcium lights. The older form of operetta is dead. At least there is a popular impression to that effect upon Broadway, and musical comedy follows the taste and inclinations of the managers, who profoundly believe that they know what the public wants.

So much has been shown by the present investigation of conditions in musical comedy. Last week, in the first of this series of articles, the deterioration in the form of lighter musical entertainment was considered and some valuable evidence on the subject contributed by Victor Herbert, a composer who has many successes to his credit over a long period. Like the well-known decline of the drama, this deterioration in musical comedy has been going on for many years, yet every now and then there comes a production which is memorable for its qualities. When we seek for a standard of comparison, we naturally think only of the outstanding successes of former years. They appear in a glittering array that makes the meretricious rubbish of the Broadway mill appear grossly absurd. We would find the average production wanting if we contrasted it with the success of one or two seasons ago, but yesterday they had things just as bad, and they had their decline to lament, and lament it they did.

In the very first number of MUSICAL AMERICA—published on Oct. 8, 1898—we find August Spanuth writing as follows: "For more than a decade the wise-aces have told us that comic opera has been on the decline; that we are fast approaching a period when it will have disappeared from the face of the earth. They have readily found believers, especially among the more earnest musicians who have always felt inclined to look upon operetta—or comic opera, as we indiscriminately call it in this country—as an illegitimate child of the divine art. . . . London, where Gilbert and Sullivan represent the last stronghold of high-grade operetta, has surrendered almost completely to a lower kind of entertainment, unjustly called 'musical comedy,' and with that the level of the music hall has been reached."

The Passing of Operetta

Still, the average Gaiety success has managed to keep above the level of the "halls," even if some "shows" we have seen in New York of late have descended far below the better type of vaudeville in this country. Twenty-five years ago it was written that, in Europe, operetta was in a pitiable state of decadence, but in America composers had risen who were most ambitious to broaden the artistic range of comic opera. One of these composers was Victor Herbert and "The Fortune Teller" had just been produced. Another composer of the period was the late Gustave Adolph Kerker, who was born in Germany but was a distinguished contributor to the lighter lyric stage in America. In those days Andrew A. McCormick, theater manager, was ready to define the class of entertainment he favored in these terms: "A comic opera is not a banquet of hilarity and music, limbs and lingerie. It is an interesting story told in an interesting manner, with music that is worthy of more than a passing thought."

If we accept this definition we can find little today to compare to the productions of the past. We have to measure a new form by a form that has practically passed. It is the best musical comedy of today against the best operetta of yesterday, and the former is sometimes a good entertainment even if it does lack the musical merits of earlier works.

We have seen that twenty-five years ago London had almost completely surrendered to the new musical comedy, although London still positively refuses to surrender Gilbert and Sullivan. If we would see how the productions of today compare to those of the earlier period, we must go to a composer who was in the van of the "modern" movement. Twenty-five years ago and the Anti-Cigarette Society had been recently led for the first time "from far Cohoes, where the hop-vine grows," the Purity Brigade had plunged into the "field of moral endeavor," and the Queen of Comic Opera was "the idol of the little boys who sit up in the gallery." Manhattan, indeed the world, had received an outstanding success, something destined to run up respectable figures in the matter of revivals. "The Belle of New York" was born.

For those unfamiliar with the work, it may be stated that the societies and person just referred to are found in the cast of this delightful musical play. Their musical parent, Mr. Kerker, died only the other day, and it is now the task of the writer to consider the last interview he granted. It is rather a sad task, for Mr. Kerker, in his sixty-seventh year, seemed happy in his retirement and jokingly told how he did "nothing in particular," but managed to keep an eye on Broadway, in spite of the paucity of real entertainment. Reviewing musical comedy in a general way, without relation to any specific productions, he spoke vigorously in condemnation of the prevailing type. By way of introducing the subject, he was asked what he thought of light musical entertainment today.

Musical Comedy Sans Music

"It is so very, very light that you cannot call it musical at all," he said. "When I go to the theater I hear nothing but rhythm, rhythm, rhythm. Formerly we used to have melody, but today it doesn't exist. It is all jazz, and jazz again, and more than a surfeit of it. There is no musical writing any longer: no story, no music, no dramatic situations, nothing to sing. One person sings and it is a song; two sing in unison and they call it a duet and so on. There is no attempt to build up a story or construct a musical scene. There is nothing more than any child could write. I don't know if the people who prepare the majority of the musical comedies to-

day have had any education at all. Certainly they do not show it by their writings."

Mr. Kerker made it plain that he expected the occasional piece which displays a style and form far above the average. He spoke of Albert von Tilzer's "Adrienne" as a work which presented a musical scene in the traditional way, and he had found in Jerome Kern's "Sally" a wholesome and commendable entertainment. "Blossom Time" he liked, but he exhibited no patience with the general mass of musical comedy with its endless reiteration of well-worn tunes. The present state of affairs, he said, was due mostly to the managers. "These pieces," he declared, "are written down to the taste of the managers, because the latter think they know the taste of the audience. These managers are not always right, for when something good is offered the public flocks to hear it. The people want better music than they get in the theaters. Go to the Metropolitan Opera House or Carnegie Hall. You will find music-lovers waiting to get in every night in the season. Yet if you offer the theater manager anything decent and wholesome in music, he does not want it. No, he simply wants jazz."

Back to Melody

Some of the material seen in recent years Mr. Kerker described as disgusting and insulting to the intelligence. "In most of this stuff," he protested, "there is nothing for the musical ear. Formerly a man who wrote a musical comedy had to have a musical education. If there is to be any improvement in the future, we shall have to go back to melody, which is the first essential in music. We can't get on with dance rhythms alone, and musical comedy today, for the most part, is nothing but a collection of dance rhythms. There will be no improvement as long as the managers believe in jazz, but I think audiences will eventually turn against them. They are getting tired of hearing the same tunes, the same rhythms wherever they go."

"Today everything is so palpably manufactured. There is no inspiration in it. When I was writing we had a chorus. Today we have no chorus. There isn't a singing voice on the stage. When the chorus sings you hear nothing at all. Whenever it does sing, it is always in unison. There is no such thing as a balance of sopranos, contraltos, tenors and basses. There is no longer any part-writing. The chorus exists, seemingly, to change costumes."

The Stars of Today

Mr. Kerker found, in his later acquaintance with Broadway, that a new type of "star" had arrived and a very different type from the dashing Cora Angelique, who represented a type in the days of "The Belle of New York"; very different, too, from the Edna May who created the adorable Salvation Army girl in the same work. "Today," he said, "the stars have no chance of getting the same schooling. They are endowed by nature with certain peculiarities which fit them for a type of part, and they keep on playing that type. They are remarkable in their own line, but when it comes to singing a song they seem to have little voice. They either speak or dance. Of course there are exceptions. Some of the ladies on the stage today have worked hard and have developed tremendously. Then there are clever comedians in musical comedy, but then comedians are always of the day. They change as conditions change."

Mr. Kerker was inclined to turn from the inanities of the present to the glories

of the past, and from his talk it became apparent that he revered Gilbert and Sullivan as the bright and particular gods of comic opera. "They may not be with us so often," he said, "but they will never be forgotten. It will be many days before another Gilbert will arrive. Gilbert, like Shakespeare, cannot die. And Sullivan had the happy knack of hitting the right melody for Gilbert's lyrics. He wrote the inevitable music for the words of his great collaborator. Why do we have no Gilbert and Sullivan today? Because the managers think the public doesn't want it. And so we are back at the managers again. They think they know what the public wants, but the public wants a better class of production than it is getting."

In this way Mr. Kerker concluded his last commentary upon affairs theatrical. A man of fine achievements in his field, his contribution to the present discussion forms a valuable note on the productions of yesterday and today.

Mabel Ritch, Contralto, to Appear Next Season Under Hopper Direction



© George Maillard Kessler

Mabel Ritch

Among the younger singers whose activities have brought her favorable recognition is Mabel Ritch, contralto, who has recently gone under the management of Evelyn Hopper of New York. Miss Ritch has sung extensively throughout the East and South, having appeared with success in New York, Brooklyn, Philadelphia, Baltimore, Reading, New Orleans and in cities of Virginia, Connecticut, New Jersey, New York, and the Maritime Provinces. She is familiar with the mezzo-soprano rôles in "Trovatore," "Lohengrin," "Tristan und Isolde" and "Aida." She made her operatic debut at the Brooklyn Academy of Music in the last work. Miss Ritch has studied in America, first, under Herbert Braham of Brooklyn, and more recently, under Albert Jeannotte.

British Violinist's Family Detained Under Immigration Law

Arthur Beckwith, English violinist, who arrived on the Orduna on July 23 to occupy the first chair of the Cleveland Orchestra, experienced difficulties in having his wife and three children admitted to the United States. The British quota had been exhausted, and although the musician was eligible to enter as a professional artist, his family did not come under this special ruling. Nikolai Sokoloff, conductor of the orchestra, who was on the same liner, interceded in Mr. Beckwith's behalf, and after an appeal to Commissioner Curran, the musician and his family were taken to Ellis Island on a special tugboat and permitted to enter this country.

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GILBERT, like Shakespeare, cannot die, and Sullivan wrote the inevitable music to his lyrics. Gustave Kerker, composer of "The Belle of New York" and other successful light operas, thus paid his last tribute to the great collaborators.

In this article, the second of a series based on an investigation by MUSICAL AMERICA into present-day musical comedy, the trenchant criticisms of Mr. Kerker, expressed not many days before his death in New York, are reported. Granting what proved to be his final interview, the composer furnished a valuable commentary on modern theatrical conditions.

If musical comedy is to be improved, he said, we must go back to melody, the first essential in music. He blamed the theater managers for the disappearance of the best traditions of comic opera from the average production of today.

California Music Teachers Review Problems at Convention

[Continued from page 1]

Following the introductory speeches, a program was given by Christine Springston, pianist; Edgar T. Lowman, tenor, and Antonio de Grassi, violinist.

The piano round table was conducted by Edna Ford of Oakland and Mrs. Carol Comstock of Santa Barbara, and an interesting and profitable discussion of primary teaching methods resulted. Charles M. Dennis and Louise Massey conducted the vocal round table, and Arthur Conradi substituted for Orley See as leader of the violin round table. Allan Bacon and Latham True were in charge of the organ round table.

Gertrude Field, director of the Community Settlement School in San Francisco gave an interesting talk on "The Field Open to the Music Teacher." She said that music is the greatest single subject that we have in the scope of the educational curriculum, embracing, as it does, the physical, the mental and the spiritual.

A most inspiring address was given at this session by Glenn H. Woods on "How Public School Music Contributes to the Business of the Private Teacher."

The activities of the different county branches were matters of interest. The Redlands and Sacramento branches grant scholarships to talented children who are unable to pay for their lessons. The Santa Ana branch has fostered contests and presented medals to the winners in piano, violin, voice and orchestra contests. San Jose and Stockton were both active in the first Music Week to be held in their respective cities, San Jose sponsoring its own. Oakland or the Alameda County Branch has round-table discussions and programs at its meetings, and has "Train the parent" for a motto. It is the aim of this branch to be an organization of efficient and first-class teachers, from which the inefficient shall be eliminated.

The reports showed that the University of California is giving more attention to its music department, and the San Jose High School has granted credit for piano work under private teachers as direct results of efforts made by members of the Music Teachers' Association.

The secretary, Elsie Carlson, reported 134 new members since the last convention, and announced that the census of persons engaged in the musical profession in the State of California has been completed as the result of two years' work by the Association and will soon be ready for the printer. The list contains between eight and nine thousand names, and was compiled for the purpose of determining the numerical strength of the profession in this State.

President Meeker's report mentioned the three constructive labors accomplished during the past two years: the census, the outline for public school music courses in piano, and the Bulletin which has made possible monthly communication between the various branches and permitted the exchanging of ideas at frequent intervals.

Many Musical Programs

Musical programs, many and varied, were interspersed throughout the three days of the convention. Vernice Brand, contralto from San Diego, was the outstanding artist presented during this time. She proved herself a soloist who satisfies every demand of the concert stage. She was accompanied by Alice Barnett, pianist-composer, whose compositions were featured in the group sung by Mrs. Brand. Otto Hirschler, organist from Los Angeles, who substituted at the eleventh hour for Alfred Tufts, also won an ovation. Lawrence Strauss, tenor from San Francisco; Rena Lazelle, soprano, also of San Francisco; Antonio de Grassi, violinist from Berkeley, and Ollimae Enlow Matthews, violinist from Santa Ana, likewise proved themselves excellent artists.

The Friday evening program was devoted to Northern California composers, and its outstanding feature was a "Sarabande and Variations" for two pianos, played by the composer, Pierre Douillet, and Elsie Cook Hughes. Mary Carr Moore interpreted a group of her own "Little Songs," charming works, and Paul Martin played the opening movement of his "Donner Sonata" for piano. Piano compositions by Thomas Frederick Freeman and Antonio de Grassi were played by Mertianna Towler, and Virginia Graham sang three of her own



Group of Delegates at California Music Teachers' Association Convention in San Jose

Photo by courtesy of San Jose "Mercury"

songs accompanied by Miss Towler. Violin compositions by John Metcalf were to have been played by Orley See, but he failed to appear.

An interesting historical group for organ was played by Beatrice Clifford, and other musicians appearing during the convention were Bertha Vaughn, soprano; Raymond McFeeters, Elwin Calberg, pianists; Mrs. Murray McAdams Yerbury, contralto; Ruth Pepper, organist; and the Sequoia Trio from San Francisco, composed of Arthur Conradi, violinist; Arthur Weiss, 'cellist, and Pierre Douillet, pianist. The accompanists were Hazel Nichols, Mabel Wood-

worth, Homer Grunn (whose charming songs were sung by Mrs. Vaughn), Edgar Thorp, Ruth Pepper, Mrs. George Richardson and Mary Fuller.

On Friday afternoon the delegates were taken for an auto ride to Stanford University where they attended the organ recital by Warren D. Allen. Mr. Allen was assisted by Esther Houk Allen, contralto.

The following nominations for State officers were made: President, Frank Carrol Giffen, San Francisco; Vice-President, Etta Smith Snyder, San Diego; Treasurer, Alvina Heuer Wilson, San Francisco; Directors, Alice Eggers,

Oakland; Dolcie Grossmeyer, San Diego; Charles M. Dennis, San Jose; Samuel Savannah, San Francisco.

The place of meeting for the 1924 convention was not determined, but it will probably be Santa Barbara.

By unanimous vote, the members present at the last business meeting determined to ask future convention committees to see that more round tables and papers are included on the convention programs than has been the habit in the past and to cut down the time allowance for musical programs in order that the real objects of the convention may be better carried out.

Scriabine: Explorer in the Field of Harmony

Famous Russian Innovator Performed Titanic Work—His Use of the Six-Note Chord Opened Up Possibilities Which May Not Be Exhausted in a Century—Though Influenced by Wagner, in Whom He Saw the Forerunner of His Philosophy, Scriabine Plunged Alone Into a New World—Scope of His Vision Possibly Greater Than That of Any of His Predecessors, Excepting Perhaps Beethoven

By ALFRED J. SWAN



HE influence of a musician of genius on his contemporaries is not always the result of the pure, intrinsic value of his music. There is

often in it an element of psychology, of surroundings, of opportune circumstances. Why was it that the music of Rimsky-Korsakoff, of Moussorgsky, and later of Stravinsky, not only achieved a sensational success in Western Europe, France in particular, but even re-directed the efforts of two successive generations of French musicians—Moussorgsky helping Debussy to free French art from the trammels of Wagner, and Stravinsky, in his turn, starting a movement among the very young Frenchmen to cut themselves loose from their own Debussy? The reason is to be sought not solely in the music itself of Moussorgsky and Stravinsky, but also in the fact that they appeared as beings from another world, Orientals, thus exciting curiosity, and forcing universal attention. Besides, they expressed themselves through the spectacular medium of the opera and the ballet.

In Scriabine we have a European, with no trace of nationalism or Russian folk-



Alexander Scriabine

lore in his music, proceeding directly from the all too familiar Chopin and Liszt. We have in him a musician who has expressed himself almost exclusively through the piano and to a smaller extent through the symphony and symphonic poem, spheres that are far less

sensational than the opera house. These psychological causes have retarded the influence of Scriabine's music on his contemporaries.

It is true that in England Scriabine's music is highly appreciated and widely studied, and his bigger works frequently performed. More than this: Scriabine's unmistakable influence can be felt in some of the works of the young English school. But there is nothing of the widespread, contagious influence of Stravinsky.

In Russia Scriabine naturally possessed a still greater hold on the minds of the young generation. Owing to political events, however, there is as yet very little detailed knowledge of what young Russia is producing, and the frank truth is that there is as yet no bigger school of musicians who are working out the possibilities that Scriabine opened before us. But, maybe, one is inclined to ask, there will never be such a school, maybe Scriabine will remain a solitary figure, and perhaps even not retain a lasting place in musical history?

Broke New Ground in Harmony

In answer to this question, I will attempt to illumine Scriabine's achievement in a few brief statements.

Scriabine is not an innovator in melodic writing. His melodic tissue is simple, and there is no real counterpoint. Something resembling counterpoint—called

[Continued on page 29]

MANY SOCIETIES ELECT OFFICERS

NEW officers have been elected by the following organizations:

SCRANTON, PA.—North-Eastern Pennsylvania Chapter, American Guild of Organists: Isabel Pearson Fuller, dean; Ellen M. Fulton, sub-dean; Alwyn T. Davies, registrar; Ernest Dawson Leach, secretary; Frieda C. Nordt, treasurer; Augusta Fritz and Llewellyn Jones, auditors; Ellen M. Fulton, librarian, and Charles M. Courboin, Frank J. Daniel and D. J. Murphy, executive committee.

REDLANDS, CAL.—Music Teachers' Association: Flora C. Cook, president; Fredericka Southworth, vice-president, and Alice Gibson, secretary.

LONG BEACH, CAL.—Lyric Club: Mrs. R. A. Patrick, president; Helen Brown, vice-president; Mrs. Robert Nova, recording secretary; Mary Snyder, financial secretary; Mrs. W. A. Kalk, treasurer; William Conrad Mills, conductor; Jeanette Nickey, accompanist; Verna Stewart, librarian, and Nina Fry, assistant librarian.

LONG BEACH, CAL.—Lyric Club: Mrs. R. A. Patrick, president; Helen Brown, vice-president; Mrs. Robert Nova, recording secretary; Mrs. May Snyder, financial secretary; Mrs. W. A. Kalk, treasurer; Verna Stewart and Nina Fry, librarians; William Conrad, conductor, and Jeanette Nicker, accompanist. Madrigal Club: Melite C. Swartz, president; Olive Haskins, secretary; Gertrude Collins, librarian; Ora Snook, treasurer; Rolla Alford, conductor, and Mrs. Alford, accompanist.

LANCASTER, PA.—Lancaster Chapter of the National Association of Organists: Dr. William A. Wolf, president; George Benkert, vice-president; Walter G. Bahn, secretary; Viola B. Leib, corresponding secretary; George B. Rodgers, financial secretary, and H. A. Sykes, treasurer. These officers will comprise the board of directors.

POUGHKEEPSIE, N. Y.—Orpheus Club: Colonel William L. Burnett, president, reelected; Andrew Jessup Baird, conductor, reelected; Crawford S. Klothe, vice-president; George S. Du Bois, secretary; Henry R. Fowler, treasurer; Charles S. Bloomer, librarian, and David R. Walsh, accompanist.

SAN FRANCISCO, CAL.—Northern California Chapter of the American Guild of Organists: Warren D. Allen, organist

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Members of Peabody Opera Class in Baltimore Century Opera Company's Presentation of Nile Scene From "Aida"—Upper Row, Left to Right, Irma Payne ("Aida"), Albert Wheeler ("Amonasro"); Center Stage, Left to Right, Margaret Keever ("Amneris"), John Wilbourne ("Radames"), Albert Wheeler ("Ramphis"); the Others in the Picture Are, Right to Left, Helen Bourne ("High Priestess"), Phoebe Karns, Pearle Lee, Leona Stigle, Wilhelmina Guttenson, Amos Stidman, Fenton Barret, Herman Kumlehn and Howard Kohlenstein. Inset: Frank Rehse, Musical Director Century Theater

BALTIMORE, July 21.—Local singers are demonstrating their operatic equipment in the fine performances given daily by the Century Opera Company at the Century Theater. Public approval is increasing as the season goes on, and the condensed version of scenes or acts from grand operas are a credit to the performers and to the management.

The idea of creating opportunity for local aspirants to gain operatic experience has been effectively demonstrated,

at Stanford University Memorial Chapel, dean; Emil Breitenfeld, sub-dean; E. L. Reinhold, secretary; Naomi W. Gannon, treasurer; A. L. Garthwaite and John Harraden Pratt, auditors, and W. W. Carruth and Letham True, members of the executive committee.

YORK, PA.—York Operatic Society: Walter Kirkwood, president; Camilla Steig Treible, vice-president; Charlotte Lehn, recording secretary; Gilbert A. Dietz, corresponding secretary; Paul McCleary, treasurer, and Ralph S. Garrett, business manager; Mrs. Treible, director, and Erwin E. Schroeder, assistant director. Matinee Musical Club: Emma Bosshart, president; Mrs. Karl Katz, vice-president; Carrie Aughenbaugh, recording secretary; Katharine Mundorf, corresponding secretary; Anna Bailey, treasurer, and Ruth Diehl and Henrietta Wiest, directors.

PORTLAND, ORE.—Cadman Club: Mrs. Charles T. Moody, president; Mrs. E. Traile, vice-president, and Mrs. D. Tandy Hunt, secretary and treasurer.

ALBANY, N. Y.—Joseph Brodeur, organist of the Cathedral of Immaculate Conception, who was elected dean of the Eastern New York State Chapter of American Guild of Organists at the annual meeting, has declined the office because of his other engagements. Richard Law, organist of St. John's Episcopal Church, Troy, was elected sub-dean, and will preside until a dean is elected. Lydia

thanks to the efforts of Frank Rehse, conductor of the Century Theater Orchestra. Mr. Rehse started the series with a modest attempt which soon broadened in artistic interest, and now the venture affords opportunity of public testing for members of the Peabody Opera Class. That these young Baltimore singers are capable of commendable performances is a credit to their instructors. The programs are meeting with growing public approval. The repertoire has included condensed versions of "Chimes of Normandy," "Gondoliers," "Mikado," "Pinafore," "Pirates of

Benzance," "Bohemian Girl," "Waltz Dream," Act III of "Aida," Act III of "Martha," besides the scheduled performances of "Maritana," "Mignon," "Gipsy Baron" and "Trovatore."

The singers include Irma Payne, Margaret Keever, Dorothy Crewe, Helen Bourne, Elsie Kraft, Rose Bozman, Wilhelmina Guttenson, Phoebe Karns, Pearle Lee, Leona Stigle, Albert Wheeler, Thomas Mengert, John L. Wilbourne, Fenton Barret, Amos Stidman, Sinclair Hook, Herman Kumlehn, Howard Kohlenstein, W. A. Albert and M. Thomas.

F. Stevens, organist of the Emmanuel Baptist Church, Albany, was elected treasurer, and Esther D. Keneston, organist of Grace Episcopal Church, Albany, secretary. Dr. Harold W. Thompson, the retiring dean, reported a most successful year.

Gusikoff Struck by Automobile

ST. LOUIS, July 21.—While crossing Washington Boulevard recently, Michel Gusikoff, concertmaster of the St. Louis Symphony and the Municipal Opera, was run down by a passing automobile and had his shoulder severely injured. He was taken to a local hospital where he will be confined for several weeks.

HERBERT W. COST.

Sklarevski Plays in Seattle

SEATTLE, WASH., July 21.—Alexander Sklarevski, Russian pianist, gave an interesting recital at the Cornish School on the evening of July 9. He aroused much enthusiasm by his playing of works by Bach, Schumann; Chopin, Borodine, Liadoff, Balakireff, Scriabine, Sgambati and Liszt. It was his first appearance in this city.

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Dear MUSICAL AMERICA:

When Mrs. Sada Cowen, as chairman of the audition committee to test applicants for their ability to sing or play at the Stadium Concerts, published the result of several weeks' labor to the effect that out of 500 persons that they had heard, only one, a young Russian violinist, just arrived from Petrograd, had been found sufficiently talented and experienced to be worthy to play with the Philharmonic, she probably had no idea of the storm the announcement would raise and the questions that it would prompt.

Among the various communications that have come to hand there are queries as to the fitness of this particular committee. Then there are protests that those who were heard were not representative of the musical talent that we have in New York. There were also statements made that the judgment of the committee was a serious reflection on the ability of the New York teachers.

It is proper for me, before I discuss the matter, to call attention to Mrs. Cowen's original statements which were not fully reported in all the papers and which were to the effect that the committee had found the general standard of the applicants far higher than at previous auditions.

With respect to the fitness of the committee, let me say that I understand it consists of Mrs. Charles S. Guggenheimer, Mrs. Cowen herself and Arthur Judson, the business manager of the Stadium Concerts. He is also, as we know, the business manager of the New York Philharmonic, the Philadelphia Symphony Orchestra and has an advisory position with the Cincinnati Orchestra.

With regard to Mrs. Sada Cowen, chairman of this committee, let me say at once that there is no one that I know of who has been more assiduous in promoting the interests of talented young American musicians than herself. For years she has devoted her energies to assisting those she thought were worthy, in which efforts she has interested the well known brothers Friedman, wealthy manufacturers and merchants, and others. If there was anybody anxious to have the credit of bringing out some worthy American talent, it was Mrs. Cowen.

With regard to Mrs. Charles S. Guggenheimer, she has long been known as a public-spirited woman greatly interested in furthering all worthy musical enterprises. She has been a strong influence with Mr. Adolph Lewisohn, who gave the Stadium to the city and who is the principal supporter of the Stadium Concerts.

With respect to Mr. Arthur Judson. As he is a manager of artists, aside from his connection with the symphony orchestras, he would have been only too happy to discover some great talent which he could then have exploited to his own credit and profit.

Thus we see that in the constitution of this committee there was if anything a most favorable disposition to encourage young American talent if it were possible.

Perhaps some of the result of the auditions was due to the fact that criticism had been made of former judgments of the committee which had led to certain young artists who were not considered worthy by the press making their debuts at these concerts.

Then, too, as Mrs. Cowen herself ad-

mits, the standards had been placed very high this year for the purpose of selecting only those who were equal to an appearance with so distinguished a body of musicians as the Philharmonic and under such notable auspices, and who if accepted were, therefore, ready to enter upon a career as artists worthy of public support.

With all this, however, there are certain reflections which cannot escape one.

At the very time that these auditions were being held, with the result we know, we were told in the columns of the press, by cable as well as letters from abroad, that young American musicians, pianists, violinists, singers, were being acclaimed in Paris, in London, Berlin and Milan, where the criticism both of audiences and the press is understood to be severe. In fact, you could scarcely take up a paper any day without finding that our young talent which had gone to Europe for recognition had been received and heralded as being worthy of acceptance and indorsement.

Then, too, I cannot forget that time and time again some of our most prominent teachers have come to me with stories of the talented pupils that they had prepared and who were unquestionably ready for and worthy of a debut, but the trouble was that they could not find any adequate opening for them in this country, and so those who had the means were compelled to go to Europe for recognition. Only in one of your recent issues you told how Buzzi-Peccia, composer-musician of distinction, had just sailed to prepare debuts abroad for some of his talented pupils.

With regard to the competence of our teachers, that was settled long ago. It has been admitted by some of the foreign conductors who have been here, by foreign artists of the first rank who have been here, that nowhere in the world can so many competent and experienced music teachers be found as you can find in New York and other American cities. Certainly their competence has been established by the results they have achieved and the distinguished artists they have produced, some of whom have frankly admitted that they owed the foundation of their success to their American teachers, even though they had received some help from eminent teachers on the other side.

How is it possible to reconcile these conflicting factors?

My own opinion is that, impelled by ambition, a good many of the talented young people who appeared before Mrs. Cowen's audition committee were not ready for a public debut and in their haste and anxiety, spurred on perhaps by the fact that they had pretty well exhausted their means, hoped for success and so, as we say, took a chance.

Then again there is no question that the glamour of the foreign hall mark and indorsement still prevails and consequently many of our best talents are impelled to go to Europe in order that they may return to us later on, after they have received the indorsement of the great capitals there.

Finally, it is quite possible that some of the most talented pupils of our teachers refrained from presenting themselves for the reason that they did not consider it the part of wisdom to be launched at a summer concert before a miscellaneous audience which did not include our principal writers for the press, but only reporters who dealt with these concerts from a reportorial rather than from a critical standpoint. No doubt they felt that were they to appear with the Philharmonic in the course of a regular season, or at a recital of their own, they would—if they were successful—have a better chance with managers than if they predicated their claim for consideration upon an appearance at a Stadium concert in the summer, which they felt would not be considered by most of the managers as sufficiently distinctive to warrant their being taken up.

Avery Strakosch, a relative of the noted Strakosch family intimately connected with our operatic history in the past generation and who has acquired some note as a writer, has evidently taken up what is called press work, and so she writes me calling my attention to the Americanus Pageant in which the City of Seattle is interested to the extent of a quarter of a million dollars. She tells me that not less than 10,000 people will appear in it, while the University Stadium has a seating capacity of 30,000 who will witness the Pageant.

However, the little lady is not so much interested in the Pageant as she is in the fact that Miss Sophie Braslau, whom you may remember when she was at the

Metropolitan, is to have a special episode in it. She will sing the "Robin Woman's Song" from Charles Wakefield Cadman's "Shanewis," which was produced at the Metropolitan and in which she made so notable a hit that we all wondered why she did not get more consideration afterwards, but that story probably belongs to the secret archives of the Met.

Miss Sophie will impersonate the Indian woman, *Sacajawea*, who led the Lewis and Clark expedition, when it lost its way, from Montana to the Pacific Coast.

In the course of the presentation of the Pageant President Harding, and the presidential party, returning from Alaska, will attend the performance and in compliment to our worthy executive, Miss Braslau will sing the President's favorite song, "The Sweetest Story Ever Told." I presume that the sweetest story that you can tell the President just now would be that he was getting more support for his contemplated world tour and also that he was a little more assured of his re-election than he appears to be with the rising popularity of Henry Ford and the result of the recent election in Minnesota, which express the general discontent with both political parties.

Just a word more about Miss Braslau. She is not only very talented, very artistic, has a well trained and really fine and beautiful voice, but she has something more which should commend her—character and a mind of her own. Perhaps that is why she never got any further at the Metropolitan.

For some time past there have been rumors of trouble between William Thorner, well known in former times as a manager and more recently as music teacher, and Mme. Galli-Curci, who has publicly disclaimed his statement that she received musical instruction from him, though she has I believe always admitted that he was instrumental in prevailing upon the late Cleofonte Campanini, when he was manager of the Chicago Opera Association, to give her a chance, after she had returned from a successful tour in South America.

The trouble has resulted in Thorner's bringing a suit in the Supreme Court against Mme. Galli-Curci's husband, Homer Samuels, who is also her accompanist. The suit arose from Thorner's complaint that Samuels tried to induce a certain gentleman of Reading, Pa., to give Thorner up as a vocal instructor for his daughter. Thorner complains that Samuels said that Thorner never taught Madame a note.

However, beyond the importance of the parties to the litigation, and which would only give it a temporary position in all the news that's fit to print, lies the statement that in case the suit ever comes to trial, counsel for Mr. Samuels will ask Thorner to sing for the jury to show to just what extent he would have been capable of improving Mme. Galli-Curci's vocal ability. This, as you will realize, is about as fine an opportunity to arouse a hornet's nest as could occur in the musical and particularly in the vocal profession.

There have always been those who have insisted that the only people who can teach how to sing are people who can sing themselves. On the other hand, it has been contended that some of the most successful teachers have been those who were unable to sing themselves, or had ceased by reason of age and other disabilities to be able to sing, nevertheless they had the ability and the experience to produce pupils of a very high order.

This brings up the old subject of controversy as to whether a critic should be entitled to judge a symphony or an opera unless he can compose one; as to whether a critic can judge a picture unless he can paint one himself; or as to whether a critic should be entitled to judge a novel or any literary work unless he can write a novel or some literary work himself.

For this reason, should this case ever come to trial, the presiding Solomon is sure to have a crowded house of eminent professionals, critics, music lovers and all others who are connected one way or another with one of the most debated and debatable questions that have troubled those who haven't sufficient worry over how to make both ends meet, with the rising cost of living and the income tax.

When, some time ago, Henry T. Finck of the *Evening Post* wrote an essay on the programs our noted conductors inflict upon the public, he said it would be advisable to interject into some of these programs a Strauss waltz. There were a number who thought that his

efforts in horticulture and vegetable gardening, in which at the present moment he writes me he is assiduously at work at his summer home at Bethel, Me., had affected his mental balance.

It should, therefore, rejoice him that at a recent Stadium concert the Philharmonic Orchestra in a fine program led by Van Hoogstraten played Johann Strauss's "Roses from the South" and played it so delightfully and effectively that the whole audience rose up in delight demanding an encore and so got "The Blue Danube." That is why so many good people who are interested in our musical culture make a mistake when they think that a symphony orchestra should only play long symphonies and other serious music.

A musical program, to be worthy the name, whether it is performed by a symphony orchestra or by a noted soloist, or even by a good band, should realize that variety is the spice of life, and that consequently it should be made as an epicure would get up a dinner for a company of cultured people who know what good eating is and who desire to rise from the table refreshed instead of feeling like so many stuffed anacondas, who only, you know, eat occasionally, and then have to rest for a month to get through the process of digestion.

No sane person knowing the value of foods would get up a dinner which consisted of a heavy soup, a heavy fish with a rich sauce, one or two equally heavy entrees, then a heavy roast, and, in order to be quite sure of putting the guests *hors de combat*, wind up with English plum pudding and American ice cream, not to forget various vegetables and a very rich salad. And if the dinner were given in a place where it would be possible to have liquid sustenance, would he ruin the digestions of those he entertained by giving them iced champagne, calculated to chill the last expiring effort of the gastric juices suddenly called upon to do their serious duty.

No! If he had a good fish, he would introduce it with a very light soup—perhaps only, as one of my Italian friends once suggested, a yellow liquid in which something swims. Then he would have a light entree to follow the fish. The heavy roast would be eliminated, and only a bird, a game bird if possible, with a light salad and with a simple oil and vinegar dressing, and wind up with a very light dessert and a demitasse. You notice that I spoke of oil and vinegar dressing, which means that there should be four or five parts of oil to one of vinegar. You know we Americans reverse that and generally make it five parts of vinegar to one of oil, for we are still largely barbaric in our gastronomic experiments. That is why we eat hot bread for breakfast, and in New England attempt to digest fifty-two times a year—that is every Sunday morning—a diet of baked beans. I have often thought that no worthy New Englander, certainly no Bostonian, had hopes of Heaven, except he could arrive at the gates with a certified document stating that he had never missed his Sunday baked beans, even if he had missed church. Now then if we should not overload our stomachs, even at a feast, with overmuch heavy food, why not pursue the same sane policy where our ears and our minds are concerned?

Christine Miller, now known as Mrs. Clemson, for she has been happily married for some six years and has retired from the concert stage, writes me a very interesting letter from Pittsburgh, thanking me for what I recently said about her career and the manner in which she had won success by being her own manager.

She tells me that if she were starting her career again today she would go about it in the same way that she did before, with the exception that she would have on hand your GUIDE. Then, too, she says, let the artist make himself known through the medium of well-presented publicity in such a magazine as MUSICAL AMERICA, and let him be so well prepared that he will make good—she underscores the *make good*—and engagements will not be wanting. Later managers, says she, will seek the artist instead of the artist having to seek the manager.

She sends me a clipping from a Pittsburgh paper to show that she still keeps up her art and sings to the delight of many, but now that she is independent she doesn't accept a fee for her work and is careful that whatever she does in no way interferes with those in the profession. Indeed, she goes so far as

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

to refuse to appear where otherwise a professional might receive a fee.

Let me repeat that I know no instance of a talented young woman who faced the problem so many have to face of how to start a career, and yet have only their own perhaps meager resources to rely upon, and who did so as successfully as Christine Miller, but then she had not only pluck, the American spirit of enterprise, but she made good, and when she did that, it was simply a question of a little time before success was hers, a success which ultimately gave her a fine husband, but so took her out of the game, as it is called, more's the pity.

* * *

While it is announced that the Salzburg Festival for modern works in August may not take place, for financial reasons, it is of interest to know that, beside the noted foreign composers, including Stravinsky, Milhaud, Schönberg, Ravel and Busoni, whose works will be presented, is our own Emerson Whithorne, whose composition "New York Days and Nights" was selected to represent American music by the international jury of the League of Composers which met abroad last spring.

Whithorne is coming more and more to the front all the time as a representative American musician and composer whose work is worthy of recognition as being of a very high standard, as having that individuality and particularly that independence which ultimately we shall find will be the distinguishing characteristics of our own composers, who are going to get out of the rut, and instead of being pale imitators of the great masters will strike a new note, a note of independence, and particularly a note of originality.

* * *

That the American composer is beginning to come into his own is very distinctly shown by the fact that some of our talented musicians are taking him up and giving programs made up exclusively of compositions by Americans, something in which our good friend, Percy Hemus, now touring the country so successfully in opera under Wade Hin-

shaw's management, was among the first to get busy.

One of those to follow in this exemplary work is Ashley Pettis, a talented young American pianist who next season will give an all-American program which he sends me, beautifully printed in large type, and which contains the slogan, "Ashley Pettis, the Torchbearer of American Composers."

In this program I find a choral by Albert Elkus; a "Poème" by Deems Taylor; "Dusk" and the "Jester" by Viola Beckvan Katwijk; "A Gringo Tango" by Eastwood Lane; "Prelude" and "Burlesque" by Frederick Jacobi; "Triptich" by Rosalie Housmann; "The Tide," "Indian Pipes" and "Prelude" by Marion Bauer, finishing up with MacDowell's "Sonata Eroica."

That program looks pretty good to me, and when it is given it should certainly attract all those who believe in standing up for their own on the merits. It should certainly attract the attention of that very estimable and increasingly influential organization, the National Federation of Music Clubs.

* * *

Let me not forget to mention that right at the same time our good friend Gustav Klemm, the talented conductor of the City Park Band in Baltimore, sends me word that, though he is still recovering from a luncheon with Fred Huber, connected with the Peabody, and Francis Tyler, he will continue to conduct his concerts this summer and is proud to say that he has Americans on every program. These include Charles Sanford Skilton, Carl Busch, Henry Hadley, Clarence Cameron White, Charles Wakefield Cadman, Edward MacDowell, Victor Herbert, Robert Hood Bowers, M. L. Lake, Edwin Litchfield Turnbull, Wilberforce G. Owst, Ethelbert Nevin, Sousa, Rudolf Friml, Lucius Hosmer, Felix Borowski, Percy Grainger, and last but not least, Edwin Franko Goldman.

Presently, you know, people will believe that there really is such a person in existence as the American composer.

* * *

Every now and then I get a communication from some old and valued friend. One of the most recent came from Sumner Salter, remembered by many in New York, who for the last eighteen years has served as college organist at Williams College, Mass. He has just given his final recital, for he is to retire, the reason probably being that when a man

reaches a certain age, where he is most capable and able to do the best work of his life, he is delightfully permitted to adjourn to the scrap heap.

It was in the fall of 1905 that Salter came to Williams, and at once organized a choir of twenty-four male voices, for which he has composed and arranged a large quantity of music. Besides conducting the choir, he has given some 250 organ recitals in the Thomson Memorial Chapel. Salter, you know, has been famous as one of the leading organists of the country. A few years later he organized the Mendelssohn Club of mixed voices to celebrate the centenary of Mendelssohn in 1909.

On his retirement it seems that dear Salter was presented with a silver loving cup, of course "suitably inscribed," and a reception was tendered him and his talented wife by members of the Williams College faculty and their wives. Dr. Harry A. Garfield, the president of Williams, presided at the function.

In his letter to me Salter agrees with me that a great deal of the trouble in this world is due to the Psalmist who insisted that the span of our lives is three score years and ten at the best. If that were all, why did nature provide us with a skeleton that will last twice as long?

Personally, Salter thinks that music is a good life preservative, that is, if one really gives it a chance to operate by getting into tune and rhythm with the world, and does not allow himself to get "nutty" with jazz and a fiendish craze for dissonance.

Apropos, I have just read that a very worthy organization has discovered, as indeed have some others, that music can exercise a wonderful influence on the mentally ill. The result of the experience of this organization, known as the New York City Visiting Committee, is that every municipal hospital within the five boroughs is on the program for monthly concerts. Volunteer singers visit the institutions, taking with them their own accompanist and violinist, and where no piano is available they set up in a corner a small one which can be easily moved from place to place. Thus they found that music quiets even cursing old women. You will agree with me that they are the limit.

That would settle it, but I will give you a better test of the power of music—and anybody who does me the honor to read my outpourings can test it himself—that is, any one who lives with the

conviction that he has a certain terrible, horrible enemy, for whose blood he does not hanker because he wants to wade in his gore, or whom he wishes to see burned not by the ordinary process of cremation, but slowly roasted before a hot fire, so that he could enjoy the screams and shrieks.

Now if anyone who has such an enemy will simply get himself into a receptive condition, that is, center his thoughts on the enemy with pictures of the various tortures to which he would wish the enemy to be subjected, and then when his mind is full of such diabolical thoughts, let him go to the piano and play a simple melody, or if he cannot play a piano or even a saxophone, let him start up a little jazz on a talking machine, and the music will not be going more than a very little time before he will find himself smiling and forgetting all about the diabolical tortures to which he would subject that certain enemy.

If you are in ill humor, if you are sad, if you are harassed with care, if you don't know how the devil you are going to pull through, go to your music, and you will find such a mental relief that half the trouble will go by the board immediately, and then you are not much of a man or a woman, if you cannot tackle the balance and do it successfully, too.

Try it!

* * *

Eugene D'Albert, distinguished pianist and at one time *inter alia*, the husband of that lovely South American pianist, Teresa Carreño, not long ago took unto himself his seventh wife, on which occasion Heinrich Gruenfeld wrote to him: "I congratulate you, my friend. You have seldom had so charming a wife."

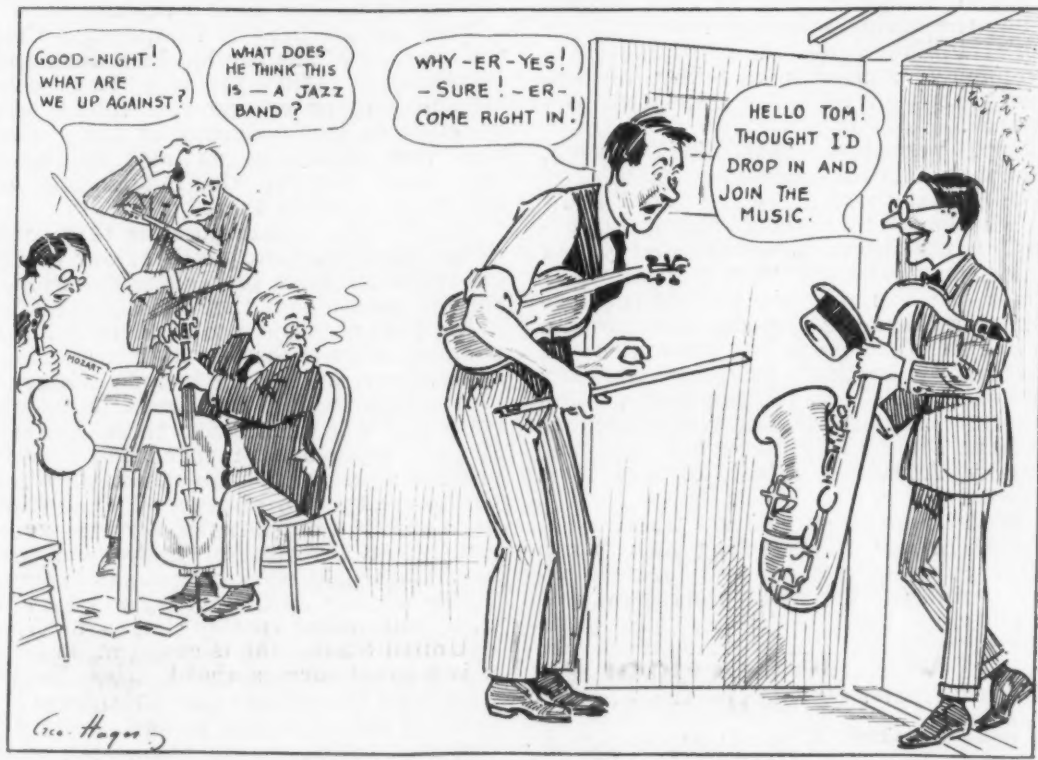
This reminds me of another distinguished musician, a lady, who at her marriage to her fourth husband had her first husband as her fourth husband's best man, her second husband as the giver of the marriage feast, while her third husband was the generous friend who provided the chateau where the newlyweds spent their honeymoon. Says your

Mephisto

The Sycamore String Quartet--By George Hager



No. 1--The 'Cello "C" String Breaks



No. 2--A Neighbor Makes a Call with His Saxophone

Alberto Salvi, harpist, will spend the summer at his home in the suburbs of Chicago.

ASBURY PARK, N. J., July 21.—Netta Craig, soprano, of Washington, D. C., was presented in a costume recital at the Monterey Hotel on July 15.

Joseph Schwarz, baritone, made an emphatic success as soloist with the Berlin Philharmonic recently. The house was sold out twice within five days.

Edoardo Anghinelli, the Italian composer-pianist, gave a program of his own

and other compositions at the WJZ radio station in New York recently.

Beatrice MacCue, contralto, was the assisting artist in the concert given by the Essex and Sussex Orchestra at Spring Lake, N. J., on the evening of July 1. She responded to two encores.

Mr. and Mrs. N. Lindsay Norden are spending the summer at Osterville, Mass. Mr. Norden is preparing programs for the various organizations of which he is conductor.

Allen McQuhae, tenor, will give a recital at the State Normal School for Women in Harrisonburg, Va., on Aug. 10, followed by a concert at the Casino Club in Atlantic Highlands on Aug. 16.

Jacques Thibaud, violinist, will appear next season as soloist with the Boston Symphony, both in Boston and New York, and with the New York Philharmonic and the Philadelphia Orchestra.

Paula Pardee and Richard L. Marwede were married on July 10 in the Church of the Transfiguration, New York. Miss Pardee is a pianist and has

appeared in concert in Aeolian Hall and as a soloist in the Metropolitan Opera House. Mr. Marwede is a painter.

Francis Moore, pianist, and Hugo Kortschak, violinist, will make an extended tour of the South and Middle West next April, appearing in many of the leading cities. They have also been engaged for sonata recitals in Detroit, Greenfield, Mass., at the Brooklyn Institute of Arts and Sciences and at Columbia University.

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Maria Carreras, a Portrayer of Life Through Music

IT is easy to recount the deeds of a great man. Nor is it difficult to relate his thoughts; but to interpret his personality, to show how he is greater than his deeds or broader than his thoughts, is not an easy task. Yet it is the person himself who counts. Man has proved that his power to achieve is limited only by the capacity of his mind and soul to deal with the issues of life. Personality is a factor often spoken of as necessary in a successful musician. Sometimes it is called magnetism, but as a matter of fact it is neither. They are both properties of the soul, that soul that is conscious of its powers and is giving freely of its best.

Such a soul is Maria Carreras, eminent Italian pianist, who has been heard in America for the first time since the beginning of the year. There are plenty of deeds of which she could justly boast—how she has played in more than twenty countries under the most famous conductors, how she was chosen as the only soloist at the tenth anniversary program commemorating the death of Rubinstein, how she played at the Grieg commemoration in Christiania, how she was one of the four pianists appearing with the Philharmonic in Warsaw in 1914 (the others being Paderewski, Busoni and Rosenthal), and scores of other accomplishments that would make glad the hearts of most artists. Or she might tell of her ideas of art, how she considers the masterpieces, what she thinks of the modern school of composition, or even publish an exposition of American customs and manners, or the character of musical appreciation found here. But not Maria Carreras. There is no statement of what she has done, supported by volumes of press reviews. There is no discussion of what she thinks, no disparaging remarks of other artists and no belittling American life. She simply says, "Let me play; my message is in my music."

Mme. Carreras is a Roman, and there is in her bearing that nobility of soul that was the admiration of the world when the greatest thing that could be said of a man was, "He is a Roman." Yet there is nothing haughty, nothing arrogant in her demeanor. Her supreme



Maria Carreras, Italian Pianist

naturalness is one of her greatest charms, and being natural, she is naturally individual. If others compromise their artistic ideals for monetary gain, she holds fast to her ideals and plays those things which she feels she can play best.

"No pianist can disregard his audience," says Mme. Carreras, "but on the other hand, is he dealing fair with his hearers when he indulges in light music because it is in more demand, when he himself is better equipped to play numbers of a more sublime nature? The artist is quite as much a creator as the composer, for if he does not give the music the stamp of his own genius and personality, there is no message of vital importance. And if he does not give of his best freely, he soon loses his power to reveal the meaning of great music. Why is some music great? Is it not because some works carry us to loftier heights of consciousness than others? Great music bears the same relation to other music that Shakespeare and Dante bear to other poets. And how can great music be understood and its message imparted? Not by a continual striving, running hither and thither, but through a poise and an appreciation of truth that comes as the result of experience in life. Money, necessary as it is, is no substitute for art. Art must not only reveal truth, but it must exalt truth and make that which is beautiful more beautiful still. And if the artist would impart truth, he himself must be true—true to his audiences and to the best that is in him."

It is her almost perfect poise, her absolute confidence, yes, faith in the cause of art that has carried Mme. Carreras to the front rank of pianists. There is no hurry, no confusion, for she knows that if she is to carry a message, she must keep her mind and soul in a condition to receive. Patience is a word whose meaning she has learned well, and if she is still unknown in most parts of the United States, she is confident that there is a great success ahead. New York has heard her in three recitals, each more successful than the one before. There is no one field in which she specializes, for what composer has established a corner on great ideas? If, in these three pro-

grams, she seemed equally at home in every school of composition, it was not merely because she had mastered the technical idiom in which each found expression, but because she had discovered in herself the message which the composer meant to give, and was technically equipped to unlock the door and admit her audiences.

HAL CRAIN.



Benno Moiseiwitsch, pianist, has extended his engagement in Australia and will not return to this country until November.

Feodor Chaliapin received a great ovation at his recent London recital in

Albert Hall. His extras at the close of his program lasted an hour.

Grace Wood Jess, folk-song singer, has been engaged to open the series of the Civic Music Clubs in Portland, Ore., and Seattle, Wash., in the first week of October.

Myra Hess, pianist, is spending the summer in London, preparing the programs for her next season in America. Her last appearance in England was in a concert at Oxford.

Royal Dadmun, baritone, was scheduled to sing at the Winona Lake Assembly and Bible Association on July 17. On July 31 he will give a recital at the State College of Pennsylvania.

Two songs by Charles Wakefield Cadman, "The Builder" and "Enough for You and Me," have been accepted for publication by Harold Flammer, Inc., and will be off the press this month.

The Morning Musicales, Inc., of Syracuse, has engaged both its pianists for next season through Daniel Mayer. Mischa Levitzki will give a recital on Nov. 26 and Mitja Nikisch will play on Jan. 2.

Harold Land, baritone, is fulfilling his third engagement as soloist with the New York Symphony at Chautauqua, N. Y., this month. He will spend the month of August at Heaton Hall, Stockbridge, Mass.

Dora de Philippe, soprano, will give her program, "A Musical Journey for Old and Young," in New York early in the fall, followed by an extensive tour of the South under the management of Loudon Charlton.

Cecil Fanning, baritone, will open his season with a tour in Ohio, singing in Dayton, Columbus, Marion, Xenia, Bellefontaine, Hamilton and other cities. Another appearance early in the season will be as soloist with the Kalamazoo Orchestra.

Mischa Elman will arrive next week from Europe, where he was heard in recitals in Paris and London. He will spend August and September at his summer home in Deal, N. J. Next season's tour, which has been arranged by Max Endicoff, is completely filled.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers will make their first appearances in New York next season at the Brooklyn Academy of Music under the auspices of the Institute of Arts and Sciences. This will be their only New York appearance until next April. The company gave an open-air performance at the summer school of the University of Virginia in Charlottesville on July 13.



Mme.
Tamaki Miura
Japanese Prima Donna
Soprano

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MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

In Defense of American Opera

To the Editor of MUSICAL AMERICA:

If Confucius wrote: "Show me the music of a country and I will tell you whether the people are well governed and whether its laws are good or bad," it merely shows that he recognized an all-important fact. Art represents the life and thoughts of a people. Suppress it and a nation can leave no trace behind. Tut-ankh-Amen fostered the Art of his land, placed the treasures in his tomb and, after centuries, we acquire through them the history of his people.

Opera is based upon drama. Drama is literature and in turn history. We may have been unconscious of our total neglect of the best music in our country, and if so, we must change. We cannot allow American Art to have no place on the artistic horizon or have no place on the map of Art. A list of over eighty operas, recently published, and by the best musicians in the country (and these operas up to the standard repertory), now refutes the statement that we have no operas or writers of opera. If foreigners are on guard at our opera houses, placed and kept there by our opera patrons, we must gently remind them of their error and injustice and demand the courteous replacement of foreigners by our own operas, artists, language, conductors—and other changes necessary to the very necessary development of our National field of Opera and Art.

And this does not mean that we are to exclude the great works of Europe from our repertoires nor great artists as guests, but that we intend to add Art to the heritage of our race, thus adding to World Art. We cannot afford not to be part of the program. We cannot afford to leave no Art treasures behind. Our language is of vital importance. The more foreign-language newspapers we publish in the United States the more slowly and inefficiently will we Americanize our foreign-born, not to mention naturalized citizen, and the more difficult will it become to properly govern this land. Operas indigenous to our soil, in their subjects, are of great importance, though no one advocates their exclusive performance. The choice of a drama on which an opera is based is a matter of such intimate feeling with the composer that this choice must never be interfered with nor discussed. He takes what appeals to him. Let this appeal be his personal affair.

In my study of this branch of our musical art I have found the American as varied in his taste as his foreign colleague, and with almost no exception, the libretto as good. We now advocate an immediate change of system in companies incorporated in the United States, a change that will necessitate the immediate study of American operas, their placement—on an equal footing—with the repertory of Europe, the adoption of our language for foreign operas and consistent endeavor until such time as we may be making Art on the same basis as is in practice in all other art-making countries. ELEANOR EVEREST FREER, National Chairman, Opera in Our Language Foundation.

Chicago, July 14, 1923.

The Italian Protest

To the Editor of MUSICAL AMERICA:

On July 14, 1923, you report the protest and decision of the Italian Section of the International Society for Contemporary Music to withdraw from the Salzburg Festival because of an "obviously inferior" assignment of Italian works to the programs by the Zurich jury. You then analyze the programs as containing out of a total of thirty-seven works to be performed three Italian entries; Germany and Austria, twelve; France, eight; Russia, four; Great Britain, three; Hungary and Poland, two each, and Spain, Czechoslovakia and the United States, one each.

I have before me the programs as printed officially by the Secretary of the United States Section on June 9, 1923. The national distribution seems to me to be the following:

French (Schmitt, Ravel, Roussel, Dresden, Milhaud, Poulenc, Koechlin), 7; Austrian (Berg, Schönberg, Krenek,

Pisk), 4; Italian (Malipiero, Busoni, Castelnuovo-Tedesco), 3; British (Walton, Bliss, Berners), 3; Czechoslovak (Finke, Janacek, Haba), 3; Russian (Miaskowsky, Prokofieff, Stravinsky), 3; German (Erdmann, Hindemith, Gurliitt), 3; Spanish (Fallá, Jarnach), 2; Swiss (Schoeck, Honegger), 2; Hungarian (Bartok, Kodaly), 2; Pole (Szymanowski), 1; Finn (Kilpinen), 1; American (Whithorne), 1.

I fail to notice an "obviously inferior" assignment of Italian works. That the voting jury members (one German, one Austrian, one Swiss, one French) were impressed this year by French works more than by any other, is evident, but that does not argue against their conscientious desire to render an impartial and unbiased verdict.

Very truly yours,

O. G. SONNECK.

New York, July 17, 1923.

The Cancellation Clause

To the Editor of MUSICAL AMERICA:

Because your paper has made itself so receptive to the problems of the concert business I am presuming on your continued interest to lay a few points before you concerning the new clause which the National Concert Managers wish to have appended to all of their contracts. I have just received my first contract with this insertion and it reads:

"In case of cancellation by artist, it is agreed that the local manager will be reimbursed by the artist's management for actual money paid out on preliminary expenses."

Having been a local manager for eight years and having handled well over a hundred concerts in that time, I am perfectly able to get the local manager's viewpoint, but why should this obligation be thrust on a manager who works on a straight 20 per cent commission basis and who has unquestionably spent more than half of the commission on securing the engagement, whether it takes place or not? In selling the type of artists which I handle I certainly could not afford to pay all local expenses that might legitimately be demanded.

In the case in question the artist is receiving \$200 and is being booked as an assisting artist to a "box-office attraction." The concert is to be given in an auditorium seating 1500 people and I can readily believe \$500 might be claimed as local expenses. On such a basis as this a few severe illnesses would bring about an actual necessity for my avoiding the National Concert Managers' contracts. My profits are too small. My artists are Americans and they do not bring high fees.

I have been in business in New York seven years. During that time only two of my artists have ever cancelled any contracts, and in both instances the artists were not slightly indisposed (I do not have the temperamental variety to work with), but they were in hospitals and severely afflicted.

This letter is not a complaint, for I have the deepest regard for the manager who sent this contract and am not aware of any unfriendly or even critical feeling existing between this office and any manager in the entire field; but if this clause is to be inserted in contracts I would unquestionably have to make an agreement with my artists whereby they insure local managers against their illness. That is what it all amounts to and I surely could not afford to add this expense to that already borne by the office.

Thanking you for any light you may be able to throw on the situation and believing both parties are only seeking the happy medium of plain justice, I remain,

Appreciatively yours,

EVERLYN HOPPER.

New York, July 16, 1923.

In Appreciation of "Musical America" as a Developing Force

To the Editor of MUSICAL AMERICA:

In inclosing check covering a year's subscription renewal to MUSICAL AMERICA, may I take the occasion to express my deep personal appreciation of the service which MUSICAL AMERICA is contributing to the musical development of our country?

I am especially appreciative of the recognition which the magazine gives to what may be called the "People's Movement" in music, which is doing so much to interest more people in good music. I count your support of the Community Music movement as one of the most potent influences in this work.

ALEXANDER STEWART,
Field Representative, Pacific Coast District, Community Service, Inc.
Los Angeles, Cal., July 10, 1923.

The Musical Alliance of the U. S.

To the Editor of MUSICAL AMERICA:

It gives me pleasure to enclose herewith modest check covering dues to The Musical Alliance of the U. S. The writer reads from time to time of the good work that is going on, and wishes the movement continued success.

FORTUNE GALLO.

New York, May 23, 1923.

Guide "Most Complete"

To the Editor of MUSICAL AMERICA:

While I have had only time for a hasty perusal of THE GUIDE, I would say that the present issue is most complete and far superior to any of its kind and over your previous issues.

ANNA GOFF BRYANT, Director,
School of Three Arts, Lombard College, and Concert Manager.
Galesburg, Ill., June 25, 1923.

A Plea for Harmony in Music

To the Editor of MUSICAL AMERICA:

Many composers of today seem to be bent on writing in the modern vein. Are they true to themselves or must they just be in the fashion, I wonder? Does not the spirit of the music come first of all? How can one really be sincere and put into his work that which is true if he is trying to be someone else instead of his real self? It seems to me that we are getting far away from the thing that we really feel music to be—harmony. We cannot have this when the melodic line is so neglected.

Have you ever noticed a restlessness in an audience when some of this music is being performed? It fails to make an appeal because there is no definite line to follow.

I have heard compositions of Ernest Bloch, whom I have had the great privilege of studying with, and found them very beautiful. His string quartet, "Hiver-Printemps," for orchestra, and the lento movement from his Sonata for viola and piano—these are filled with melody, color and atmosphere. So one

does not have to neglect the melodic side with this modern trend.

Can one really penetrate to the inner meaning of so much chaos? I believe that we will have to come back to that simpler style of melodic writing, for, after all, isn't this the thing which makes for real beauty? Be yourself, first of all, whether the fashion be old or new!

CHRISTINE BURNHAM.

Hartford, Conn., July 20, 1923.

MUSIC FOR OLYMPIAD

Rules Announced for Contest at Paris Event in 1924

Rules for the contests for musical compositions to illustrate "the spirit of sport," which will be a feature of the international Olympiad to be held in Paris from May 15 to July 27, 1924, have been announced by the committee. The competition, as previously stated in MUSICAL AMERICA, is limited to hitherto unpublished scores which "draw their inspiration from sports." These must be submitted before Feb. 1, 1924, but a previous request for admission to the contest must be addressed, with a list and description of the works to be submitted, before Dec. 15 next to the French Olympic Committee, 30 Rue de Grammont, Paris. All compositions should be accompanied by a score for piano, in arrangements for two or four hands. In case the work submitted is a song, a translation in French of the text must be sent with the original lyric. All indications of tempo must be in Italian. Each contestant is required to submit with his work a notice in French giving his nationality, name, address, and the subject of his work. Only compositions which are guaranteed in writing to fulfill the conditions of the contest are eligible; others will be merely placed on exhibition, if they prove acceptable. The president of the musical jury is Charles-Marie Widor, who heads a group of noted musicians from many nations.

MUSICAL AMERICA



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Majority Opinion Is That Radio Is No Serious Menace to Concerts

WITH the present instalment, MUSICAL AMERICA concludes its symposium—begun in the issue of July 14—on the question: "Is the radio detrimentally affecting attendance at concerts?" Like their predecessors, the following expressions of opinion, representing different sections of the country, indicate that the radio has thus far proved no serious competitor to regular concerts of the better kind. The consensus of opinion, if not actually favorable to the radio institution, is that the "listening-in" craze which has swept the country, has not diminished attendance at artists' concerts.

"Not Affected": Wildwood, Cal.

Wildwood, Cal.—I have talked to Miss Z. W. Potter, our leading East Bay manager, to Julian Waybur of the Berkeley Musical Association, William Edwin Chamberlain of the Young Peoples' Concerts, and to the Greek

Theater Music and Drama management. In each case the verdict has been the same.

Radio has not affected these courses at all, so far as they have noticed, and certainly not adversely, as to seat sale. Each expressed his personal opinion, that it would not, unless the broadcasting is better controlled to give a clearer 'record' and until better talent is universally employed; and then it was doubtful if anything could ever take the place of the personal contact made possible in the actual concert hall.

MRS. ORLEY SEE.

"No Ill Effect": Lima, Ohio

Lima, Ohio.—It is the sense of those in this city who are in a position to speak with authority that the popularity of the radio is not exerting any detrimental effect on concert attendance. Donald D. John, president of John's Music Company and manager of the Kiwanis Harmonic Club, declares it is absurd to claim that the radio is hurting legitimate concert attendance. Mrs. R. O. Woods, secretary-treasurer of the Women's Music Club, feels that the radio

is exerting a beneficial effect and that it is helping to raise musical standards. Frank E. Harman, concert manager, declares that he has no fear of competition from the radio. Blanche Numan Baxter, retiring president of the Women's Music Club says: "Personally I have no information that we have lost a single patron through the radio." Mrs. Charles A. Black, president-elect of the same club, speaks in a similar tenor. W. D. Clark, manager of the Fourt Opera House, declares that he has not found the radio to be in any way a menace to attendance.

H. E. HALL.

Spokane, Wash.—Gertrude Huntington, manager, declares that concert attendance here is not in the least affected by the radio.

MRS. V. H. BROWN.

Victoria's Verdict

Victoria, B. C.—As far as I can trace locally, the question of the radio affecting concerts detrimentally cannot be determined until next season. There have been many radio instalments here and I feel sure many of these persons will be satisfied to listen to their own instruments and will for some time pay heed to their financial outlay in the installation. In my experience I find that where any financial expenditures are involved for some extra household need or luxury or for such a thing as a motor

car, art suffers the most. I believe personally that radio installation will affect concert attendance even where people can well afford to attend concerts and have radio too.

GEORGE J. DIKE.

Bangor Optimistic

Bangor, Me.—Local managers do not feel that the radio has affected our concert-going public. Last season was one of the worst concert seasons we have ever had but this was due to a number of other reasons. The class of music which with few exceptions is broadcast is not of a kind to induce real music-lovers to stay at home and listen to an entire evening of it.

JUNE L. BRIGHT.

Danville, Ill.—The effect here is scarcely felt. If anything, the effect has been for increase in attendance. Our local Musical Cycle reports an increase of several hundred dollars in receipts, which of course means a larger attendance.

VERA K. DOWKER.

Helping, Says Flemington, N. J.

Flemington, N. J.—I feel sure the radio is helping concerts here. Last fall Anna Case sang here to a packed house; a few weeks ago her voice was to be broadcast on Main Street, and our people stood hours in the rain to hear her, because she had sung here, and should they have another opportunity to hear her in a concert a still greater crowd would buy tickets. The radio and phonograph are both helping music in Flemington.

ELIZABETH VAN FLEET VOSSELER.

Charles City, Iowa.—The managers in this district report that the radio has not made any difference in attendance at concerts. The managers here view it as a help rather than a hindrance.

BELLE CALDWELL.

Sioux Falls, S. D.—I learn from Mrs. Will. H. Booth, the local concert manager, that the broadcasting by artists has not in any way interfered with the attendance at her concerts this last year. She states that the Minneapolis Symphony, which has done much broadcasting, was enthusiastically received here, and that this was one of her most successful concerts this season.

VOLINA P. EVALSON.

In Manhattan, Kan.

Manhattan, Kan.—I handle all the artist concerts in this city, but have no figures on the radio question. In fact, it had never occurred to me as being at all serious. The same question was raised when the gramophone was perfected and we found that increased ease in securing good music made great artists all the more attractive. As yet, the radio has not arrived at the point where people hear a sufficient number of fine concerts to determine what the effect would be. I believe that we are laying entirely too much stress on the artist—paying entirely too much attention to his desires—and are losing sight of the very great educational value that any instrument such as the radio or the gramophone may have.

IRA PRATT.

Huntington, Ind.—I have spoken to some members of our Evening Musicale Club, also to some of the Phonograph dealers and to some of the High School people who put on concerts each season, and all of them say that the radio is an excellent thing and has not affected concerts here so far. While it may hurt the concerts in larger cities, it helps small towns like ours, providing the concerts are broadcasted from first-class stations like WEA, Newark, Schenectady, Pittsburgh, etc.

J. H. KRAUSE.

Johnston, Pa.—Replying to your inquiry regarding the radio's influence, I would say that the only instance locally in which a basis of comparison could be arrived at, was the broadcasting by my quartet of the First Lutheran Church at the local WTAC of Lehmann's "In a Persian Garden," one month before it was given by the same quartet at a concert at this church. We found the radio performance to be a splendid piece of publicity for the concert presentation.

GORDON BALCH NEVIN.

Pontiac, Mich.—Next fall will be Pontiac's first experience of having big artists here. Nearly every one in Pontiac has a radio at home, yet our whole seating capacity, 1500, is sold out and

[Continued on page 13]

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:00	<i>July 2</i>	<i>July 3</i>	<i>July 4</i>	<i>July 5</i>	<i>July 6</i>	<i>July 7</i>
8:30	<i>Mr. Irwin</i>	<i>J. P. Irwin</i>	<i>Mr. Irwin</i>	<i>Mr. Irwin</i>	<i>Mr. Irwin</i>	<i>Mr. Irwin</i>
9:00	<i>Ruth E. Ford</i>	<i>Mrs. Ingham</i>	<i>D. I. R. M. A. I. N.</i>	<i>Mrs. Hess</i>	<i>Mrs. Ingham</i>	<i>Mrs. Russell</i>
9:30	<i>May B. Clark</i>	<i>Mrs. Maud Weaver</i>	<i>Eula Smith</i>	<i>May B. Clark</i>	<i>Mrs. Nera Jackson</i>	<i>Jas. Keith</i>
10:00	<i>Mrs. M. Benedict</i>	<i>Elmer Hintz</i>	<i>Mrs. M. G. G. G.</i>	<i>E. M. McNeely</i>	<i>Mrs. Theo. Abeles</i>	<i>Dorothy Shaver</i>
10:30	<i>Mrs. E. Watson</i>	<i>Margaret Hall</i>	<i>Dail Cox</i>	<i>Mrs. Watson</i>	<i>Mrs. M. Kinney</i>	<i>Elsa Gerber</i>
11:00	<i>Earle Swinney</i>	<i>Mrs. M. Kinney</i>	<i>Earle Swinney</i>	<i>Mrs. Benedict</i>	<i>Earle Swinney</i>	<i>Mrs. Waterman</i>
11:30	<i>Mrs. T. M. Bishop</i>	<i>Mrs. Abeles</i>	<i>Bessie Lewis</i>	<i>Effie C. Fones</i>	<i>Lola Barchett</i>	<i>Caroline Hells</i>
12:00	<i>Digna Berg</i>	<i>Eleanor Hart</i>	<i>Dan Cameron</i>	<i>Mrs. L. T. Parker</i>	<i>Eleanor Hart</i>	<i>Willis Flectwala</i>
12:30	<i>Mrs. Dempsey</i>	<i>Elsie Kinchell</i>	<i>Carl Waterman</i>	<i>Mrs. N. Dempsey</i>	<i>Elsie Kinchell</i>	<i>Miss Northrup</i>
1:00			<i>PAUL KAMP</i>	<i>MISS EILEEN SALLONS</i>		
1:30						
2:00	<i>Teachers Class</i>	<i>Repertoire Class</i>	<i>Allene Sanders</i>	<i>Teachers Class</i>	<i>Repertoire Class</i>	<i>Mildred Meyerness</i>
2:30	<i>Rose Dimann</i>	<i>Mrs. Roberts</i>	<i>Geo. Manning</i>	<i>Class</i>	<i>Class</i>	<i>Fern Tolin</i>
3:00	<i>Mrs. P. Clark</i>	<i>Miss Strupper</i>	<i>Helen Snoddy</i>	<i>Mrs. P. Clark</i>	<i>Mrs. Roberts</i>	<i>Gordon Thomas</i>
3:30	<i>Lancela Steele</i>	<i>Mrs. H. Haas</i>	<i>Eunice Northrup</i>	<i>Mrs. P. Clark</i>	<i>Anne Baughman</i>	<i>Dan Cameron</i>
4:00	<i>Hazel Cannada</i>	<i>F. E. Goodman</i>	<i>Miss Meyerness</i>	<i>Bertha Farnes</i>	<i>Anthony Wood</i>	<i>Jno. McAllister</i>
4:30	<i>Hazel Cannada</i>	<i>F. E. Goodman</i>	<i>Maud Russell</i>	<i>Hazel Cannada</i>	<i>Miss E. Garrett</i>	<i>Charlotte Norris</i>
5:00	<i>Bertha Farnes</i>	<i>Era Holman</i>	<i>Bladys Greene</i>	<i>Blanche McIntosh</i>	<i>Myrtle Dunn</i>	<i>Esther Layson</i>
5:30	<i>Allene Baker</i>	<i>Allene Baker</i>	<i>Gordon Thomas</i>	<i>Winifred Shattuck</i>	<i>Ella Smith</i>	<i>Beulah Dunn</i>

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Radio Exerts No Detrimental Effect on Concert Attendance

[Continued from page 11]

there are several hundred on the waiting list. Detroit is only twenty-five miles away and everyone here could "listen in" to the artists broadcast from Detroit. But they do not do it. They go by the dozens into Detroit to hear all the noted artists and the symphony concerts. I do not think the radio ever can affect the better class of concerts.

MRS. W. FREDERICK JACKSON.

"No Effect": Hartford

Hartford, Conn.—Regarding the effect of radio broadcasting on concert audiences, the local managers in this city do not feel that it has any effect whatsoever. Possibly in the larger cities it might, but from personal observation I believe that radio concerts as received here would tend to create an interest in an individual artist when making an appearance.

B. S. CORNWALL.

Salt Lake's View

Salt Lake City, Utah.—Following are the reports of local managers on the radio problem:

Fred C. Graham—"Radio does not interfere here; we are too far inland from the large stations."

Thomas Giles, University of Utah—"Does not interfere." Other managers are at present out of the city. Local radio concerts are of a very inferior order and in no way compare with high class concerts.

MARK FRESHMAN.

Eastern Canada's Viewpoint

St. John, N. B.—Is the radio affecting the attendance at concerts? This query was propounded to several concert managers of eastern Canada. The replies indicated a substantial difference of opinion. Some of the managers asserted that the radio was interfering with business at the box office, because radio enthusiasts found "listening in" cheaper than paying in. Representatives of the Eastern Entertainment Bureau stated that, as far as they could see, there was no appreciable effect from the radio. The chief difficulty, as they found it, was to convince the music-loving public that the artists billed were worth the prices asked. The Johnston

Music Service, another Canadian concert direction, felt the radio was seriously affecting the concert business. The artists who performed for the radio were injuring their own prospects, in the candid opinion expressed by representatives of this management. W. J. McNULTY.

"Falling Off": Wichita

Wichita, Kan.—W. A. Wadsworth, manager of the Municipal Series, states: "The radio craze has swept over the country during the past year, and because of the novelty, 'listening in' has kept many people from the concerts. I should say that this has caused a falling off of from 15 per cent to 20 per cent in the proceeds of concerts. Things will be nearer normal in the coming season, as the craze for radio installation and 'listening in' is dying out."

Mrs. Margaret Maud Hellar, manager of the Hellar-Fritschy Series, says: "I should say that unquestionably the radio and the phonograph are responsible, to a great extent, for the decrease in the size of the concert audiences during the past season. Unless the artist has an exceptionally charming or interesting personality, the average person, (being indifferently interested in music,) would rather 'tune in' or 'turn on' than go to the trouble and expense of attending a concert."

T. L. KREBS.

As Huntington Sees It

Huntington, W. Va.—Alfred W. Wiley, manager of the Choral Association Concert series, declares: "Radio broadcasting has not affected concert attendance under the direction of the Huntington Choral Association. When radio is perfected I feel that it will act as a stimulant to concert-goers. Until some genius can increase efficiency, and control the interference of amateur radio senders it will never be a complete success."

Hannah M. Cundiff, manager of Marshall College Concert Series, says: "The attendance at the concert series at Marshall College has not been affected in the least. I think for an artist to perform by radio is perhaps one of the finest means of publicity for his actual concert work. Perfected broadcasting of worth while music will lead to better concert attendance."

MRS. H. A. LAWRENCE.

Miami, Fla.—The radio apparently stimulates concert attendance in Miami. The desire for personal hearing of artists has promoted a new interest in concerts.

ANNIE MAYHEW FITZPATRICK.

Des Moines, Iowa.—George Ogden, our local concert manager, has not found that the radio interferes in any way with the attendance at his concerts.

HOLMES COWPER.

Madison Sees Greater Interest

Madison, Wis.—Madison has no real managers of concerts and the person who approximates the status of local manager is not here at present. Edgar B. Gordon, however, who for the past two years has had charge of an appreciation course in music sent out by radio from the University of Wisconsin, says: "The early result of the radio may be a slight decrease in concert attendance, but the ultimate result will be a greater interest in concerts. Every 'listener-in' on a radio concert is a potential concert-goer. No horn or ear pieces can take the place of a rich personality on the platform but an appreciation of music can result from the radio which will bring increased attendance at our concerts in the end."

CHARLES N. DEMAREST.

Jackson, Miss.—Everyone with whom I have talked on the subject seems to be of the same mind, namely, that the radio in Mississippi is at such an undeveloped stage that the damage inflicted upon attendance at concerts has not so far been appreciable.

MRS. GEORGE HEWES.

Sedalia Notes Decrease

Sedalia, Mo.—It is impossible to obtain "facts and figures" concerning the effect of the radio on the attendance at concerts, for the reason that no concert has been broadcast here. While last season's concert series was not the success hoped for financially, it was due to the railway strike conditions and not to the radio. I consulted with several managers here and they are of the opinion that the radio has caused a general decrease in attendance in cities where concerts are broadcast and that the only solution was to refrain from broadcasting artist's concerts. They also contend, however, that the radio has increased the appreciation of good music.

LOUISE DONNELLY.

KANSAS CITY, KAN.

July 21.—The Council of Clubs has subscribed \$5,000 toward an auditorium for the use of the Mozart, MacDowell and Grieg Study Clubs as well as for the various non-musical clubs. A drive for additional subscriptions from non-members will be made this fall. The hall will seat 1500.—Katherine Moseley-Beaman sang the "Marseillaise" at the dedication celebration of the Rosedale Memorial Arch Association. The occasion was also a celebration in honor of Gen. Henri Gouraud.

MANKATO, MINN.

July 21.—Jessie Rice, pianist, has returned from a concert tour in which she acted as accompanist and soloist with Mme. Irene Pavloska, mezzo-soprano of the Chicago Civic Opera Association. Mme. Pavloska sang before large audiences in Moorhead, Bemidji, St. Cloud, Winona and Mankato, Minn., Valley City, N. D., and Brookings, S. D.



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Agide Jacchia Foresees Creation of Operatic Institution in Boston

BOSTON, July 21.—Agide Jacchia, conductor for many years of the Symphony "Pop" concerts, and acting in a similar capacity for the Cecilia Society, sailed for Italy last Saturday to visit his mother who is eighty years of age. Before sailing Mr. Jacchia spoke of musical impressions in Boston after years of residence here. In part he said:

"In Boston, I have found everything a musician could wish for; a great orchestra and a great audience awake to the subtlety of symphonic composition, which is a condition seldom found even in the cities of musical Italy where instrumental education is always free, sometimes compulsory. Great musicians have root among the people and spring from their soil, and if Boston is to offer music as an expression of its culture—as an indication that the Boston character holds something in common with Milan and Paris, where music is not only diligently practiced but nurtured into the national genius—then there must be a much greater support of orchestras and a profounder technical study in the conservatories. The process of people becoming thoroughly saturated with a real and appreciative understanding of music takes generations, really centuries, and its best opportunity is in a city that supports a robust musical institution."

Mr. Jacchia, himself, a pupil of Mascagni, was enthusiastic about the future of an established opera in Boston. He believes that the Symphony has become so great a part of life in Boston, that in a short time it will lead to a



Photo by Homer
Agide Jacchia, Boston Conductor

brilliant theater where music and the drama are combined.

"We need the opera immediately," he said, "but the virtue of being possessed with an idea is to produce it through action. Boston has so much to choose from, it is not limited, as a great many Italian cities are, to a fervid prostration before Puccini to the exclusion of the French and German musicians. Boston has so assimilated their works through the Symphony that there is no doubt every performance of their complete operas would be filled." W. J. P.

Helen Jenks Dietrich Plays in Kansas

OTTAWA, KAN., July 21.—Helen Jenks Dietrich, pianist of New York, gave an interesting recital in the chapel of the college on the evening of July 10. Her program included a Beethoven Sonata, several Chopin numbers and a group of works by modern composers, among which the most important were by Godowsky and Fannie Dillon. Miss Dietrich, who is a native of Ottawa, made a fine impression, and a large audience demanded several encores. Since leaving here she has graduated from the Fine Arts Department of Kansas University at Lawrence, and has also studied for three years with Edwin Hughes in New York.

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stances the audience was too large for the seating capacity of the auditorium. With the continuation of the series, the programs will be given by the Scottish Rite Orchestra, of thirty-five players; the Scottish Rite Male Chorus, of twenty-five voices—both of which organizations are under the leadership of Mr. Steckel—and visiting soloists. It is also intended to give a course of concerts in the evenings during the winter at the cathedral, tickets for which will be sold at actual cost to the members exclusively. There is no idea of profit in this course, the Rite merely hoping to provide the best in entertainment at a price lower than that at which it could be heard elsewhere. This course is to be managed by Mr. Steckel. E. M. S.

REPETITIONS RULE CINCINNATI'S OPERA

Four Popular Works Repeated by "Zoo" Forces—Local Musical Items

By Philip Werthner

CINCINNATI, July 21.—Verdi's "Traviata" was repeated by the opera forces at the Zoo on July 15 with the same success that attended its previous performance. Edith de Lys was again the Violetta and provided a distinguished portrait of the heroine, singing with fine skill. She was ably supported by Ludovico Tomarchio and Mario Valle.

"Samson and Delilah" was repeated on July 16 with the same cast that gave its first performance. On July 17 "Hänsel and Gretel" of Humperdinck was given a good performance, while on July 18 Offenbach's "Tales of Hoffmann" was performed with the strong cast it had over a week ago.

Albert Berne, of the voice department of the Conservatory, was married on July 10 to Miss Kroeger, daughter of a leading merchant. He will continue in his chosen profession of teaching.

Philip Gordon, pianist, gave a recital at the home of Mrs. Stanley G. Lawson on July 18 and another at the Maketewa Club on July 19. He received much praise for his playing.

Sidney C. Durst, teacher of theory at the College of Music, leaves this week for his vacation in California. He will also give organ programs at several cities where he has already been engaged.

Irene Carter-Ganzell of the College of Music faculty will spend a year in New York with her husband, who is a member of the medical profession in this city. Both Mr. and Mrs. Ganzell will study their professions in New York.

Frederick J. Hoffmann of the College of Music piano department will defer his vacation until August because of the large number of professional pianists who wish to attend his classes during July.

TRENTON, N. J.

July 21.—Of the two band concerts given in the parks on Sunday, July 15, the Eagle Philharmonic, under the baton of Benedic Napoliello, deserves especial mention. The program was drawn from the works of the greatest masters and included the finale from Tchaikovsky's Symphony in F Minor, March from "Tannhäuser" and the "Norma" Overture. Many encores were demanded. Florence Bernard, soprano, was the soloist at this concert and was well received. Winkler's Band appeared in afternoon and evening concerts at Woodlawn Park. Edna Joyce, vocalist, was the soloist. FRANK L. GARDINER.

BOSTON, July 21.—Arthur Hubbard has closed his studio and is at present teaching voice at the Los Angeles Summer School of Music. Vincent Hubbard, his son and co-worker, has opened his cottage at Camden, Me., where he will spend the summer.

Alexander Kipnis, baritone, who was engaged to sing with the Chicago Civic Opera Association next season as the result of his fine performances with the German Opera Company last winter, will make his American debut as a concert singer in a recital in New York Town Hall early in the fall, followed by a tour under the direction of the Supreme Concert Management, Inc.

Clara Larsen, Pianist, Appears in Important New England Concerts



Photo by Marceau
Clara Larsen, Boston Pianist

Boston, July 21.—Among the younger artists whose talents have attracted attention is Clara Larsen, pianist, who will be heard next season in a series of important engagements. She has been particularly successful in pieces by the late Charles Griffes, which she plays with a mature, sympathetic understanding.

Miss Larsen was born in La Crosse, Wis., of Norwegian parents. She is a pupil of the prominent Boston pianist and teacher, George Proctor. She appeared last season in many of the important New England cities and achieved an outstanding success at her recital in Worcester, Mass. She was acclaimed in her Jordan Hall recital, this city, and she successfully opened the first of Miss Terry's classical series of concerts at the Hotel Vendome. She played a concert for the Boston Art Club in March, making her fifth Boston appearance in one season.

Miss Larsen was first introduced at a musicale at Mrs. Jack Gardner's Fenway palace and was so enthusiastically received that she was asked to give another concert there in the spring. She is booked throughout New England for the early fall and after a concert for the Lexington Woman's Club, Dec. 18, she will undertake a tour through the Middle West. Besides a concert in Boston, she will appear in Chicago, Rochester, New York, La Crosse, Wis., and numerous other Western cities en route. W. J. P.

UPLAND, IND.

July 21.—Each year Taylor University signalizes its commencement by some feature of musical interest, and this year the chief event was the production of Haydn's "Creation," under the direction of Harlan W. Cleaveland, baritone. Mr. Cleaveland himself was the only professional singer who had a part. The other soloists were trained from his class of fifty students in the Taylor University School of Music, and their singing reflected credit upon his year's work. There were twenty-four voices, and the chorus was well balanced. Theodora P. Bothwell gave capital support at the piano.

LIMA, OHIO

July 21.—Branson Harley Holmes of Lakewood Avenue has accepted a place in the ranks of the first violins of the Cleveland Orchestra under Nikolai Sokoloff. Mr. Holmes is conducting the orchestra at the Faurot during the summer season.

Horace Britt, 'cellist of the Letz Quartet, will fulfill a series of engagements in California in the early fall, playing with the San Francisco Chamber Music Society and also as soloist with the San Francisco Symphony in two concerts. Mr. Britt was formerly a member of both these organizations.

Emilio de Gogorza, baritone, who spent the month of June in Granada, is expected to return to New York this month. Until the opening of his tour under George Engels in October, he will be at his summer place in Maine.



"The star of the performance was Margery Maxwell, a delightful Musetta."

—HERMAN DE VRIES,
CHICAGO EVENING AMERICAN

"There is probably no soprano voice in the country that excels Miss Maxwell's in beauty. She has range, strength and sweetness in the superlative degree."—LOUISVILLE COURIER JOURNAL.

"Miss Maxwell gave a sparkling performance of Musetta, her first attempt at the role, and so good a one that she ought easily to rank as the first Musetta of the land."

—EDWARD C. MOORE, CHICAGO TRIBUNE.

"Miss Maxwell, beautiful to look upon, presented the Jewel Song from 'Faust' and gave to the lyrics of this air a tone quality of refinement, vocal texture of purity and clearness, and no little flexibility. She also sang the 'Care Nome' from Verdi's Rigoletto with all the skill of the coloratura artist, and evidently wishes to be ranked among the Galli-Curci's and Tetrzzini's. She undoubtedly has acquired much of this art, and both as to the ease with which she sang this air and in the high range of voice which she exhibited we have an American coloratura of decided gifts."—CHICAGO DAILY NEWS.

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THE career of Margery Maxwell is one that has been watched with interest by everyone interested in grand opera. Possessing a lyric soprano voice of splendid timbre and exceptional charm, this brilliant young artist has won for herself a most enviable place in the hearts of those who demand the best in music.

Her personality is colourful, vivid and sparkling and she wins her audiences with ease.

She has been re-engaged by the Chicago Civic Opera Association for the season of 1923-24, her fifth season with this world-famed organization. This year also marks her fourth season with the Ravinia Opera Company where she has again been received most enthusiastically by both patrons and critics.

During the past year Miss Maxwell has appeared in fifty-six concerts, gaining nation-wide recognition as a master of her art.

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Relaxing Exercises and Massage in Treatment of Nodules on Vocal Cords

By ALBERT E. RUFF

[Editorial Note—The following article is an excerpt from Mr. Ruff's forthcoming book on voice production. He has long made a special study of vocal ailments, and for the last two seasons was engaged as voice specialist on tour with the Geraldine Farrar Concert Company.]

PERHAPS no impairment of the throat has caused so much discussion among the medical profession and singers as the presence of nodules on the vocal cords. This dangerous symptom has become so frequent that singers are alarmed at the first sign of hoarseness or fatigue of the throat. Before discussing means for the cure of the nodule without resort to a surgical operation, let us determine what the node is, and what causes it. There is no doubt that as the growth appears on the vocal cords—the tone producing muscles—it must be caused by improper tone-production in singing or speaking, which has thus impaired the natural function of the vocal muscular system.

Correct pitch is regulated by the position in which the tone is focused on the vocal cords, and not alone by the stretching of the muscles, as many contend. The stretching plays an important part in pitch, but we believe more as a resisting force, in retaining the focus attained by soft singing. Each tone has its particular position on the cords. The lowest tones are focused on the back or end of the cords; as we ascend the scale the middle tones focus in the center, and the upper tones on the front part of the cords. If the tone is thus made properly, the singer may continue at work for indefinite periods without danger to the fibrous continuations.

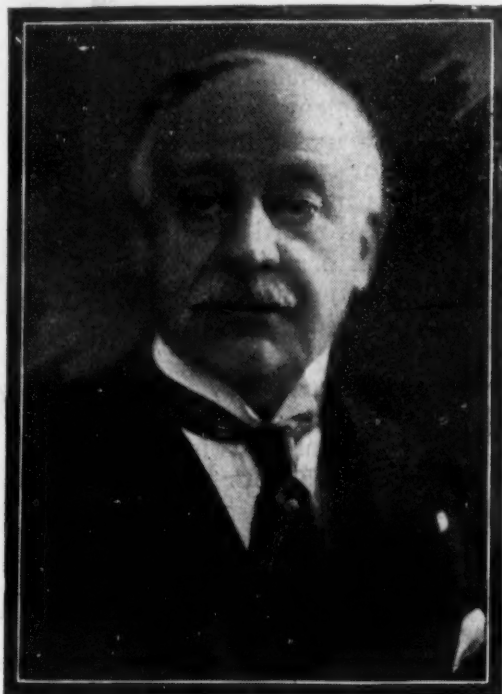
Cause of the Node

When, however, the tone is not focused on the particular point required, a misplacement occurs. If high tones are sung with the cords in the same position as for low tones, pressure is placed on the muscles which forces the fibrous tissue forward and outward, which causes a bulge—the beginning of the node. At first only a small particle or phlegm is noticeable at the point where the cord is not vibrating properly. If vibration is begun, the phlegm is discharged; if not, the repeated forward pressing and accumulation of phlegm causes the tissue to harden at this point. Continued failure to form the tone in the correct position leads to the appearance of the node.

The removal of this growth by an operation at best only partially removes the node. The fibers are still congested, so that a resumption of singing in the former way still interferes with the true working of the vocal muscular system. Again, the operation leaves a scar, which also impairs the flexibility of the cords. In the course of an experience of forty years a system of vocal exercises has been devised that has never failed to remove the node, and by a healthy manipulation of the muscles, restored the fibers to their natural state. With a knowledge of these exercises in counter-acting and relaxation, no further danger of a vocal breakdown need be feared.

Removing the Node

The first step to remove the nodule is to get above the node, so to speak, with the softest tone. As the growth generally appears about one-fourth of the distance from the frontal attachment of the cords (between the notes D and F, in the range of tenors and sopranos), attention is first directed to the singing of these tones. The hardened condition of the fibers at this point often prevents vibration and nothing is heard but a thin squeak. By persisting, and if possible getting a falsetto tone, the cords will gradually be found to vibrate above the node, ultimately becoming a true tone, although at first weak and without body. When a tone is thus produced, various exercises are found to bring about a relaxation and a loosening of the tissues; each case calling for individual research and attention. By bringing



Albert E. Ruff

the tone down *glissando*, thereby massaging the cords backward from the point affected, relief is gradually obtained. The possession of a perfect ear on the part of the singer is of great assistance, as the change in quality of the tone thus becomes perceptible. This asset will also enable the singer to accomplish his own cure, as the only experimental work necessary in each individual case is to ascertain at what point the cords are affected. With this once established, the singer can use the exercises to reach the points above the node.

Children are occasionally met with who are suffering from nodes. In one instance a child nine years old had pronounced nodula, resulting from a long period of painful illness during which the child had screamed continuously. The fibers were compressed, and the condition not being at once counter-acted, led to the development of the node. The child possessed a true ear for tone, and assisted in this way, a proper set of exercises brought about a disappearance of the node in comparatively short time.

TITUSVILLE, PA.

July 21.—The Monday Evening Musical Club, led by Mrs. Joseph Coleman, presented one of the most successful programs of the year on the evening of July 2 in the Parish House. Two of Titusville's own singers, Margaret Greer, contralto, and Florence Reid, soprano, were the soloists. They gave an excellent account of themselves and were given fine support by their accompanist, Frances Cartney. Piano numbers were played by Miss Dowler, Miss Lang and Miss Cartney. HELEN S. JOHNS.

ROCHESTER, N. Y.—A large class of Lorimer Eshleman's piano pupils, divided into three groups, were heard recently in recitals in the First Methodist Church. Those taking part were Doris Woelfel, Marion Reideck, Virginia Townsend, Kathleen Simpson, Nelson Moore, Kathleen McDonald, Pearl Schrader, Whitney Cross, Evelyn Wyckhouse, Evelyn Cooper, Jane McGuidwin, Jean Chaintreuil, Margaret Lyon, Cora Greenauer, William Karl, Irving McGuidwin, Zeldia Musk, Rutherford Brown, Ruth Borland, Thelma Burden, Thelma Chlau, Doris Niblack, Louise and Elaine Doyle, Dorothy Hall, Anna Ruth Seaderov, Donald Morton, Fern Matteson, Molly Simpson, Hazel Nowack, Tilda Goodberlet, Thelma Schutt, Virginia Smith, Harold Niblack, Ruth Lloyd, Arline Hill, William Lloyd, Ruby Adams, Evelyn Barois, Dorothy Vincent, Grace Nowack, Laura Kellogg, Mildred Nowack, Constance Reynolds, Arvin Matteson, Marion Nobles, Ethel Snider, Viola Carroll, Lucile Cobb and Evelyn Hess.

FLINT, MICH.—Alice Thayer presented piano pupils in two recitals. Katherine Roat, reader, assisted at both recitals. Those heard were Margaret Takacs, Thelma Lennox, Rose Knobloch, Earle Hacker, Donald DeGroat, Lyle Eckley, Kenneth De Clute, Gladys Bloom-

er, Hazel Gould, Mary Alice Hamann, Frances Hall, Myrtle Saigeon, Martha Frances Wolcott, Angeline Hoffman, Mary Spaulding, Ruth McCubbin, Margaret Smith, Bertha Surmer, Ethel Shippa, Margaret Newitt, Ruth Rinehart, Eulane Bennett, Ruth Dussett. An interesting recital was given by Iris Haynes, teacher of violin, at the Oak Park Church. Miss Haynes was assisted by Mrs. Bonnie Long Thomas, pianist, and Juanita Hodges Gorbett, vocalist. The following pupils were presented: Morris Rosenberg, Martha Bradley, Richard Cummings, Martha Hassmann, Milford Rogers, Dorothy Kline, Merwyn Depotter, Julia Robinson, Gordon Talbot, Charles Darland, Eunice Johnson, Edmund Atkins, Mary Hoyt, Felton Joiner, Julian Driscoll, Zora Stipech, Warren Weel, Devere Edmonds, Lois Edmonds, Robert Hardy, Joe Simons. A feature of the program was a string quartet composed of Gordon Talbot, Eunice Johnson, Martha Hassmann and Warren Wells.

Kochanski to Have Transcontinental Tour

Paul Kochanski, violinist, who returns to this country in the fall for another tour under the management of George Engles, is now in London, where he will give several concerts before returning to the Continent for a vacation at Vichy. He has recently concluded a series of thirty-four concerts in Spain and three in Paris, where he played on the same program with Paderewski. Mr. Kochanski will sail for America in October and begin a transcontinental tour. He will give many concerts on the Pacific Coast, appearing several times jointly with Arthur Rubinstein, pianist.

ROCHESTER, N. Y.—A piano recital was given at the Brick Church Institute by younger pupils of Alice L. Kellogg, assisted by Mrs. Robert E. Heinzelman, reader. Those who took part were Patricia Dodge, Marion Levinson, Carolyn Gale, Gertrude Corbin, Eunice MacDonald, Bernice Bender, Margaret McNall, Edith Levinson, Marjorie Richmond, Bertha Horn, Bedano Finkel, Janet Levinson, Helen Urbansky, Gladys Gale, Norman Horn, Ruth Pelton.

Women in Golden Livery Made Music for Burma's Kings

WHAT was probably the first orchestra of women is described in the following picturesque excerpt from "The Glass Palace Chronicle of the Kings of Burma," to be issued by the Text Publication Fund of the Burma Research Society and published by Humphrey Milford. The account reads:

"The four daughters of rich men wearing livery crowned with pearl, the fifty humpbacked women, the fifty bandy-legged women, who served the king [Anawrahta, fl. 1017-1059], all wore necklaces crowned with gold. Moreover, he had women as harpists, women to blow trumpets and sound drums, tabors and castanets; only women might play music before him. Manisanda, daughter of the Ussa king, he named Thirisandadevi and kept her in a jewelled *pyatthad*. The handmaids that surrounded queen Thirisandadevi were three hundred daughters of ministers wearing livery crowned with ruby, and hair done in the *suli* style; three hundred daughters of ministers wearing livery crowned with emerald, and hair done in the *yakinuyit* style; three hundred daughters of ministers wearing livery crowned with diamond, and hair done in the *yakin-ucha* style. Thirty humpbacked, thirty bandy-legged women wearing livery crowned with gold, women to sound tabors, together with women-drummers, women-harpists, and women-trumpeters, had daily to make music before her."

FLINT, MICH.—The Lions' Club presented a musical program including Verna Brackinreed, pianist; Reginald Casey, baritone; Birdeth Hall, soprano; Gwendolyn Bennett, contralto; Robert Ellis, tenor, and a mixed quartet composed of Lawrence Pettibone, tenor; Birdeth Hall, soprano; Gwendolyn Bennett, contralto, and Reginald Casey, baritone, accompanied by Mary Ella Decker.

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"The gift of Paganini's artistry."—*Dusseldorf Zeitung*.

"Willy Burmester is a master of technique with whom Sarasate himself could hardly keep step."—*Berlin Tageblatt*.

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"Willy Burmester's technique stands alone."—*Vienna Freie Presse*.



"Willy Burmester is a great artist. His playing enchanted us."—*London Telegraph*.

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NEW YORK, JULY 28, 1923

COMPOSERS AND COMPETITIONS

THE North Shore Festival Association has announced the offer of another \$1,000 prize for an orchestral composition, setting forth similar conditions to those governing the previous competitions conducted by that organization. It may be assumed, then, that the association is satisfied with the result of its efforts to stimulate composition in America, and indeed it has every reason to feel gratified. The annual event at Evanston, Ill., has long held a proud place in the list of American musical celebrations, and the policy of making an award for the best orchestral work submitted in competition has extended the interest in proceedings far beyond the bounds of the immediate locality, the scores submitted this year and last showing that composers in all parts of the country find a lively attraction in the contest.

The practice adopted by the North Shore Association is to have the judges select five scores and make a final choice upon the performance of these five works by the orchestra. This would seem to be an eminently fair method of arriving at a decision, but it may serve to add to the troubles of the struggling musician, and the troubles of the poor man who has determined to devote himself to the composition of music are hard enough in all conscience. He submits his score to the judges with the hope, perhaps, that the prize will relieve him of some of his difficulties, and aid him to progress in his art, but if he achieves the first point in the battle he finds himself, with four others, obliged to undertake

the expense of having the parts copied for a performance which may, or may not, recoup him for his labor and expense.

Thus, all contests conducted on this and similar lines, contests providing for a preliminary selection and a final performance test, may present a serious problem to the competitor who is not richly endowed with worldly goods. Of course, it may be argued that a composer has no chance of hearing his work played unless he has the parts ready to present to the conductor who approves his score, but such a fact does not lessen the difficulty. The problem is centuries old, and was once solved by the patron. It is not so unusual today for a conductor to meet the expense of preparing the parts if he is interested in a score and benevolently disposed toward the musician. A few months ago we took occasion to discuss the situation of the composer, and we then commended the problem to the attention of the various symphonic organizations. It is a matter which may be studied by the North Shore Festival Association and other prize-givers. In the case of the association, the contest furnishes an interesting program, and, in the present circumstances, four of the five composers must necessarily be taxed to provide this program. It might be an easy matter for the festival committee to pay for the parts of all five works. It is sometimes no easy matter for the four composers who fail in the final test, and their selection surely merits a reward rather than a penalty.

ROCHESTER WILL FOSTER OPERA

IF the aims of George Eastman in founding an opera department at the Eastman School of Music are realized, an important development in musical education in America will be achieved. The purpose of the Rochester plan is not merely to train students who aspire to operatic honors, but to give them experience in operatic productions. By founding a producing center from which artists may go out properly equipped for work on the lyric stage in their own country, it is hoped that a stimulus will be given to the presentation of opera generally.

In Vladimir Rosing, the school has found an opera director whose wide experience and training should fit him for the important task to which he has been called. Mr. Rosing will commence his work under happy auspices, since the offer of twelve scholarships, each carrying an allowance of \$1,000 a year for living expenses, should attract exceptionally gifted students to the school; students who will, with well-directed training, form the nucleus of an efficient opera company. Mr. Rosing will have an adequate orchestra at his disposal, and Mr. Eastman states that the School is prepared, if the time comes when this appears desirable, to make its own scenic productions. The opera department promises to become a highly important factor in the development of an institution which has marked out for itself a proud course in musical education.

ANOTHER international complication has arisen, and this time music, or rather the selection of certain music, is the head and front of the offending. Italy has severed diplomatic relations with the "League of Nations" at Salzburg and has withdrawn all representation from the International Chamber Music Festival. It is regrettable indeed that the Italian composers found need to protest against the decision of the selection committee. The terms of the note were too definite to admit of argument. For the second time Italy was to be represented "under conditions of obvious inferiority." Italy preferred to withdraw. The jury had to contend with some 200 compositions, and it was humanly impossible to satisfy everybody. Other nations might have taken umbrage at the announced programs, but they made no move. Italy has spoken her feelings, and, without entering into the question of justification, it can only be hoped that the present dispute will bring no permanent fracture of the Salzburg accord.

YALE is not discouraged by the fact that not one of 162 works submitted in a contest for a college song proved acceptable. The competition has been reopened and an award of \$1,000 is offered, half of which may be paid to the author of words judged suitable in a test open to alumni and students. The inducement should be sufficient to bring in worthy songs of anthem type, conceived in the desired spirit.

Personalities



"Going to Jail" Is No Trial for Opera Singer

When Julia Claussen, mezzo-soprano of the Metropolitan Opera, recently arrived at Sing Sing prison for a very brief sojourn, she was greeted by the director of entertainments of the Mutual Welfare League and with her accompanist, Kathryn Kerin, was escorted within the heavy gray walls of the prison. She had come to fulfill a promise to sing for the prisoners in the chapel of the institution. The audience was attentive and very appreciative as Mme. Claussen gave arias from "Mignon" and "Samson et Dalila" and a number of American songs. The singer says the occasion was one of the most impressive in which she has participated.

Kortschak—Visiting Europe with the special object of seeing his parents in Graz, Hugo Kortschak, violinist and well known teacher, recently gave a number of recitals. He reports that American numbers by Cecil Burleigh, Howard Brockway and Samuel Gardner were well liked by the Austrian auditors. The artist subsequently visited London, where he was heard in recitals at the American Women's Club.

Thomson—In yachting cap and jeans, César Thomson, violin pedagogue, often spends happy vacations away from his classroom. Recently the noted teacher, who is a great humanitarian, went with a friend to inspect the deserted village of Visé, which wartime barbarity reduced to a dreary ruin. He was much affected when he compared the scene with his memories of happy days when the youth of the village danced under the trees.

Mason—Alleged lack of musical interest in the middle classes is deplored by Daniel Gregory Mason, composer and member of the music faculty of Columbia University, in an article contributed to *The Freeman*. Mr. Mason attributes this in part to the fact that the "life-giving amateur spirit has succumbed to large-scale production under professional expert direction," and recommends the formation and endowment of groups "to produce music for the creative joy of it."

Samaroff—Though Olga Samaroff, pianist, does not find much time during the concert season to devote to "domestic science," she is said to be naturally attracted toward the culinary art. Mme. Samaroff's adventures in the kitchen were embodied in a humorous article contributed by her to the *Ladies' Home Journal*. And—though she prefers to read Russian novels in her leisure—she includes "Any Cook Book" in her list of "the ten most enjoyable" volumes.

Eddy—On the recent occasion of the seventy-fourth birthday anniversary of Clarence Eddy, dean of Chicago organists, an informal celebration was held by a group of the musician's friends. Hurrying home from teaching a master class at the Chicago Musical College, Mr. Eddy was confronted by a jolly company, and was congratulated on the successful conclusion of a concert tour a few days before and on his turning of a new milestone in a career of notable service.

Sokoloff—Although Nikolai Sokoloff, conductor of the Cleveland Symphony, does not pretend to possess phenomenal powers as an orator, he has on several occasions ascended the rostrum and acquitted himself well. Opportunities for "a few words" occurred in the course of Mr. Sokoloff's recent stay in the British capital as guest conductor of the London Symphony, when he was invited to speak before the American Women's Club and other organizations.

Rothafel—Synchronization of music with stage décor and lighting was recently discussed by S. L. Rothafel, artistic director of the Capitol Theater, New York, in an interview with a representative of the *Musical Mirror*, London. Referring to the large orchestra at this institution, which is placed on the lower level of the stage, Mr. Rothafel declared that he regarded the orchestra and the choir as part of the whole stage setting. He has commissioned the composition of an oratorio to accompany a motion-picture which will be produced next year.

Point and Counterpoint

By Cantus Firmus, Jr.

How to Write a Successful Song

NOT by chance does the Song That Sweeps a Continent come into being. The process is exceedingly complicated, according to Harry D. Kerr, whose article anent the song-writing "swindler," published in the San Francisco *Chronicle*, is sent us by the Better Business Bureau. After carefully perusing these hints on the achievement of fame as a builder of "blues" ballads, we are persuaded that the implements essential to a composer in this medium are: (1) one rhyming dictionary; (2) a good memory, and (3) plenty of postage stamps.

Our mentor's definition of the lyric is admirably simple and one which doubtless will defy the attacks of logicians. "A lyric," he says, "consists of words written underneath the notes."

One is warned against omitting those essentials of a true ballad, "home" rhyming with "roam." The jocular author advises the aspirant to sit for ten minutes at the longest under (*ad lib.*) an orange or walnut tree while the composition is brewing.

It's the Chorus That Counts

RULES for achieving a Refrain with a Punch are next forthcoming. The writer estimates that at least (!) a half hour might profitably be spent on this crux of the composition. A discreet admixture of tears will sell at least a million copies.

Catch-lines such as "Someone Else Is Parking on My Knee Tonight" and "It's Never Too Rainy to Smile" have brought out more dimes than all the allurements of Woolworth. The Voice with the Sob conquers in the variety theater. Just by way of a sample of what will start the lachrymal juice, Mr. Kerr appends the following gem:

"I loved her eyes, her hair, her teeth;
But now the skies are gray.
I loved her, loved her; lo-o-o-ved her—
I loved her, but she moved away!"

Millions in Melody

VITALLY important—when once the lyric is complete—are both the copying right and the copyrighting of the tune. When one has hit upon a melody that pleases, a few notes had better be changed in order to make identification less difficult.

A bit from Beethoven may garnish the soul throbs of the Broadway siren under whose beaded eyelashes—so the librettist alleges—lurks a tear. ("Perhaps she has lost a nickel?" suggests an Unfeeling Confrère.) Or a Chopinesque waltz may be slowed down to a pounding jazz toddle.

Fully an hour should be allowed by the conscientious composer to this task. At its conclusion one incloses the masterwork in an envelope along with a dollar—providing that one has it—and sends it to the Government Copyright Bureau. Nothing else remains but to submit a copy of the song to a New York publisher, with a request for \$5,000 in advance royalties.

Seven weeks later the mail man will hand one a big envelope with a demand

for thirty cents postage. Upon returning to consciousness, one realizes that it is one's very own envelope returned—unopened.

A Nero's Life

IF Nero had lived in this age of specialization, says *Life*, he'd be playing first violin in a motion-picture theater. Perhaps! But could he find a manager opulent enough to pay both his non-union salary and the attendant rise in his fire insurance?

Different

A SUBSTITUTE teacher, filling the place of an instructor absent at a convention, stood before a class on the Pacific Coast. M. M. F. reports that the following colloquy took place:

Substitute Teacher: "What instrument is tuned an octave above the 'cello'?"

Member of Class: "The viola."

S. T.: "Oh, no, the violoncello!"

Organs and Organs

AN inquisitive miss of seven once asked Frederic Warren—whose "ballad concerts" have been a feature of the last few seasons in New York—whether he played the organ, says *Community Herald*.

"I do," Mr. Warren is alleged to have replied.

"And," the tot excitedly inquired, "did you have a monkey?"

Extremely Unlikely

"THERE is no truth," says a press agent, "in the report that Georges Enesco is to enter a monastic order." Nor for that matter, we hasten to inform whom it may concern, is there in an alleged rumor that Feodor Chaliapin has joined the Daughters of the American Revolution.

MANAGERS of concerts the country over have been reporting that the radio has not broadcast any of the funds customarily enshrined in their treasuries.

RECORD-BREAKING tours have been concluded by many artists this season. It only remains to do a bit of phonograph record-making and many an opulent voice will have nothing to do during two whole weeks of the hot spell!

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Practising Falsetto

Question Box Editor:

Is falsetto practice any assistance in placing the voice or is it harmful?
Chicago, July 21, 1923. J. W. J.

It is probably little or no assistance, but it is, also probably, entirely harmless.

Operas for Amateurs

Question Box Editor:

Please publish a list of light operas suitable for production by amateurs with fairly well trained voices.
Duluth, Minn., July 21, 1923.

"Pinafore," "Mikado," "Trial by Jury,"

all by Gilbert and Sullivan, "Box and Cox" by Sullivan and Burnand, "Paquerette" by Offenbach, "Olivette" by Audran, "La Mascotte" by Audran, "La Fille de Mme. Angot" by Lecocq and "The Fire Prince" by Hadley.

Nordica's Rôles

Question Box Editor:

Was the late Lillian Nordica better in Wagner or Italian rôles?
Brooklyn, July 23, 1923. J. W.

In her early career she sang principally French and Italian rôles, but her greatest artistic achievements were her "Isolde" and the three "Brünnhildes."

Contemporary American Musicians

No. 285

Jerome Swinford

JEROME SWINFORD, baritone, was born in Everett, Wash., March 26, 1893. He was educated first at private



Jerome Swinford

schools and at Racine College, Racine, Wis. He sang as a child in church in Racine and Madison, Wis., first as a treble and then, his voice changing gradually without breaking, as alto, tenor and baritone successively. He began his first serious study of singing with Fletcher Wheeler at the Wheeler Conservatory in Madison in 1909 and also worked at harmony with private teachers and played both horn and clarinet in the school band. He entered the University of Wisconsin in 1911, and the next year went to Princeton, entering as a sophomore. He was graduated in 1915 with the degree of Litt. B. At Princeton he was a member of the Triangle Club,

appearing in leading rôles for three years, and also of the Dramatic Association. While at Princeton he went to New York for weekly lessons in singing with F. X. Arens and was solo baritone at the Old First Church in Princeton. After his graduation Mr. Swinford lectured throughout the East and Middle West on the teaching of music appreciation for two years. In 1917 he entered the Navy and was put in charge of the music in the Fifth Naval Division, having 35,000 men weekly under his baton, and also taking charge of community music in Norfolk and Portsmouth, Va. After the Armistice, with the sanction of the Navy Department, Mr. Swinford organized the first official Navy Glee Club and toured with it for six months. When mustered out of the service he settled in New York and made his first appearance there in Madison Square Garden at the reception given to the King and Queen of Belgium in October, 1919. The following year he became solo baritone at the First Presbyterian Church, New York. Mr. Swinford's activities have been almost exclusively in the recital field, but he has been heard with numerous choral bodies, and his repertoire includes about twenty of the principal oratorios and choral works. Since coming to New York he has been a pupil of Frederick Bristol.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Paying for Debuts

Question Box Editor:

Is it true that young singers have to pay for debuts in European opera houses? Is this quite a fair thing?

H. S.

Richmond, Ind., July 22, 1923.
Yes. There seems no harm in it. The impresario runs a risk in putting on an untried singer who brings in little or nothing to the box-office and frequently costs money. One always has to buy experience in one way or another.

Lyric and Coloratura

Question Box Editor:

What is the difference between a lyric and a coloratura soprano voice? B. D.
San Jose, Cal., July 20, 1923.

There is little or no actual difference

in the voices. The difference is principally in the character of the music they sing.

???

Songs for Soprano

Question Box Editor:

Will you kindly recommend songs suitable for dramatic soprano in Italian, Spanish and French. I do not want arias.

E. K.

New York City, July 22, 1923.

In Italian, "Fiocca la Neve" by Cimara, "O del Mio Amato Ben" by Donaudy, "La Follia" by Marchesi, "Musica Proibita" by Gastaldon (light). In Spanish, "La Partida," "Jacaran-dosa" by Alvarez, "Clavelitos" by Valverde, "A la Luna" by Acosta-Zapata. In French, "Chanson de Juin" by Godard, "Infidélité" by Hahn, "Carnival" by Fourdrain.

Seeks Freedom for Pianists Through Correlation of Mental Functions

T. Antoinette Ward, New York Pedagogue, Stresses Importance of the Mind in Her Straight Road to Piano Mastery—Holds Concentration and Memory Most Efficient Servants of Artist—The Case of a Backward Pupil

PSYCHOLOGY says that every physical act is preceded by a certain definite action of the mind. No one will gainsay the importance of the mind as a factor in piano playing, but just how is the mind to be trained in order to produce the best results for the pianist? If the end-all of technique is touch, as W. J. Henderson implied in a recent article, how is the pupil to acquire the freedom to express the full content of the composer's meaning? A system as novel as it is worthy, is that which has been developed by T. Antoinette Ward, who has achieved unusual success as a teacher of piano in the last few years. She holds that the conscious mind may be both the servant and the master of the subconscious mind—that it is capable of impressing an idea upon the subconscious mind and also of receiving suggestions from it. The uninitiated might call her system a method to develop concentration and memory, but she maintains that the development of these powers opens the shortest and surest road to piano mastery, thereby permitting freedom for interpretation.

Miss Ward is not one who talks overmuch about her work. In emphasizing the ability of her pupils to memorize, her chief fear is that some will think she teaches her pupils to do "stunts," but she says her task is to develop musicians and not players who are able to astonish by their ability to perform tricks. Yet what her pupils are able to do is none the less interesting. For instance, how many trained pianists could commit to memory the Liszt Concerto in A in a single afternoon? How many students coming from Brooklyn to New York for a lesson could learn a four-page MacDowell work and be able to play it without a mistake when she arrived for her lesson? And how many teachers in preparing pupils in two-piano works could show them how to play a movement of a concerto without a stop at the first trial? As "stunts," these feats would command attention, but when they are the exhibition of powers developed to

aid the musician, the results are indeed far-reaching.

100 Per Cent Efficiency

"If what we do here is considered unusual," said Miss Ward, "it is because I have found what I believe to be the best way to free the pupil from his handicaps and to develop his individuality. In order to be an artist, it requires 100 per cent of the performer. Most pianists attempt to reach that goal by using only half their capacity. The development of fingers, hands and arms will not make the artist. His mind must be trained to be his greatest servant. Psychologists tell us that the normal person is not able to concentrate on a single thought for more than from two to ten seconds. What chance has the pupil to become an artist if his mind touches a hundred different subjects while he is playing a composition? Every person must begin with what he has, but it has been my experience that no one is using his full capacity. My pupils are taught to visualize their music in such a way that it is photographed indelibly on their subconscious minds and may be recalled whenever they desire. When this power has been developed the pupils lose their anxiety over their music, technical matters come naturally and easily and they are then able to perform the composition according to its requirements."

Miss Ward is not content merely to explain her work; it is the results which count, she says. Consequently, she brought forward a twelve-year-old boy who has taken all his study with her, covering a period of three and a half years, although he has not studied continuously. After having him play two works of different character to show that there is nothing of the theatrical in his performance, Miss Ward took several numbers from his repertoire and gave him such tests as these: "Play page four, line two, second measure, left hand; page six, line three, fifth measure, both hands; nine measures back from bottom of page nine," and so on, and in each instance the test was met perfectly. This demonstration was made with four pupils, so it was not merely exploiting a gifted performer. Likewise, the pupils played works which they had not played for six months or a year, and in every instance the composition was played without error or hesitancy.

A Backward Pupil

One cannot witness the results of her work without becoming enthusiastic over the possibilities which it opens up. Not only are the pupils aided in their musical development, but the training gives them the use of their minds—functions which nothing can take away from them. Miss Ward says this fact has been proved many times in the course of her work with pupils in the public schools. One pupil of whom she spoke particularly was so dull in her studies that the person who brought her to Miss Ward apologized for bringing one so stupid. Her work in

school was so poor that her parents maintained a special tutor to assist her to make her grades. In the first year of her work with Miss Ward, they were able to dismiss the tutor, and during the last two years in high school she stood at the head of her class, was graduated with highest honors and is now a valued teacher in one of the best schools in New York. She credits her instruction in music with having shown her how to use her mental faculties.

"But it is not what has already been accomplished through the work that makes us happy," said Miss Ward. "It is that we have tapped the source of power and are feeling some of the joy that comes from growth and development along natural lines. It has placed our work in a definite category. There is no hit or miss, and no lack of definiteness about the goal. We know where we are going and how to get there."

It is this feeling of absolute assurance that has given Miss Ward courage to hew out her path in untrodden fields. Although she has been content to continue her work in a modest manner, proving each step, the results have been so pronounced and unusual that many professionals and advanced students have come to her for work. The summer is an especially active season for her, since many teachers from various parts of the country are free to study at this season.

HAL CRAIN.

Kortschak Plays American Compositions in European Concerts

Hugo Kortschak, violinist, who left New York in May for a visit to his parents in Gratz, Austria, has been heard in several concerts with fine success. His first concert was in his home city, when he played a Mozart Concerto, numbers by Chausson and Lalo and three American compositions by Cecil Burchleigh, Howard Brockway and Samuel Gardner. According to word received from Mr. Kortschak, the American compositions drew a capacity audience, many being turned away. There is great interest in chamber music, the Urania String Quartet, of which his brother Hans is 'cellist, having recently played a Schubert program for the twenty-eighth time before a sold-out house. Mr. Kortschak also participated in two chamber music programs in London at the American Women's Club recently. He was scheduled to return to America this week and will resume his teaching in Pittsfield, Mass.

Giuseppe Borgatti, Well-Known Italian Tenor, Totally Blind

Giuseppe Borgatti, tenor, considered one of the best Italian singers of Wagnerian rôles, has become totally blind in spite of an operation which it had been hoped would avert such a misfortune, says a dispatch from Milan. The singer has accepted his fate bravely, remarking: "Fortunately I can still hear music and teach it."

David Belasco has invented a new system of stage lighting which, he believes, will eventually do away with that now in use. The lighting effects are obtained by the use of silver reflectors treated with dyes and the old "gelatine mediums" are abolished.

Minna Rutenberg, pianist and teacher, has been heard recently in two radio programs, broadcast from the WJZ Station in New York. She played numbers by Chopin, Liszt, MacDowell and others.

Schelling to Publish Works Abroad

Three of Ernest Schelling's larger works, "A Victory Ball," "Impressions from an Artist's Life" and his violin concerto, will be published in Leipzig within the next few months. The first named work will be played in practically every center in Europe next season, and will also have a wide hearing in the United States in a special arrangement for Sousa's Band. Mr. Schelling is spending much of his time this summer in composition, but will play in several musical centers of Europe before returning to America. He will appear at the American Music Festival in Vienna, where several of his compositions are to be performed under Frederick Stock, and three times in London, once under Landon Ronald and twice under Sir Henry Wood.

Dupré to Open Tour in Springfield

Marcel Dupré, French organist, will begin a second transcontinental tour in Springfield, Mass., on Sept. 30. From Springfield, he will go immediately to Montreal, where he will begin a series of ten recitals on alternate days, presenting the entire organ works of Bach. It is possible that he will give the same series in Toronto between the Montreal engagements. He will spend the months of November and December in cities on the Pacific Coast and the next three months in the Middle West and East. Mr. Dupré will bring with him several compositions that have not been heard in this country. He is booked to sail on the Olympic, arriving Sept. 26.

Chaliapin Will Star in Film by Gorky

Feodor Chaliapin, the Russian operatic bass, will appear in a motion picture, the scenario of which is by Maxim Gorky, according to a dispatch from Christiania, published in the New York World. The film will deal with the life of Stenka Razin, a Muscovite Robin Hood, and the title rôle will be played by the singer. The filming will be done in various parts of the Volga district and will occupy six months. A number of prominent French, Russian and German film stars are said to have been engaged to take part.

Shura Cherkassky to Spend Summer in Mountains of Maryland

Shura Cherkassky, boy pianist, will spend the summer in the mountains of western Maryland. He will give his first recital in the fall in Evanston, Ill., on Oct. 15. Other concerts will be in Washington, Richmond, Philadelphia, Baltimore and in Florida, where a tour is being arranged by his manager, Frederick R. Huber. During the summer he will pose for Edward Berge, American sculptor.

Sings for Persian Minister in the Capital

WASHINGTON, D. C., July 19.—Paul Bleyden, tenor, sang the tenor solos of Liza Lehmann's "In a Persian Garden" at a dinner given at the Arts Club last week in honor of the Persian Minister to this country, Hussein Alai. The setting in the garden of the Club was very effective. Mrs. Bleyden was an admirable accompanist.

DOROTHY DEMUTH WATSON.

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Tailleferre Ballet and Many Recitals Attract Summer Audiences in Paris

PARIS, July 14.—With the operatic and ballet novelties for the season now pretty well things of the past, the concert halls are holding the interest of musical Paris for another month, when musical activities practically cease until the fall.

At the Théâtre des Champs-Élysées a new ballet, "The Bird Merchant," has drawn large audiences. The music, by Germaine Tailleferre, is of much charm. Indeed, it is seldom that one sees and hears such a perfect ensemble of the various aspects of ballet. The costumes and settings by Hélène Perdriat are exquisite. The principal interpreters, Miss G. Lundberg, Miss C. Ari and Jean Borland, were excellent in every respect.

The second Saminsky concert at the Salle Gaveau brought forth orchestral works of Emerson Whithorne, Frederic Jacobi and Mr. Saminsky himself. The compositions presented were "Les Jours et les Nuits de New York" by Mr. Whithorne, "A la Veille de Ste. Agnes" by Mr. Jacobi after Keats's poem. Mr. Saminsky's Rapsodie Hébraïque was admirably played by Helen Teschner-Tas, a violinist of distinction. Songs by A. Walter Kramer, Carl Engel, Charles Martin Loeffler, Mr. Saminsky and Deems Taylor were admirably sung by Raymonde Delaunois.

Two other Americans who have been well received recently by Paris audiences, though neither of them is a stranger, were Albert Spalding, violinist, who was heard in a program of classical and modern pieces, all of which showed his virtuosity and musicianship, and Roland Hayes, the American Negro tenor. Félicia Litvinne, who was at one time a member of the Metropolitan, gave her only recital of the season at the Salle Gaveau before a large audience.

Tess Davidson, a first-prize winner at the Fontainebleau school, disclosed a

voice of lovely freshness and excellent production, in spite of a somewhat limited volume, in a recent recital. The young artist had the honor of having Messrs. Caplet, Aubert and Pierné as accompanists in their own numbers and Nadia Boulanger for those of her sister. André Hekking and Eugene Wagner played a Sonata of Handel and, with the composer at the piano, Mr. Hekking was heard in a Sonata by Pierné.

Mischa Elman, at his recent recital was not heard by so large an audience as the excellence of his playing merited. A novelty on the program was a Suite by Korngold, entitled "Viel Lärmen um Nichts." It consists of four pieces of more than ordinary banality. The best playing which Mr. Elman did was in the "Symphonie Espagnole" of Lalo, especially in the final movement.

Emma Calvé made a triumphant re-entry at the Salle des Agriculteurs in a recital which included arias from "La Perle de Brésil" and, of course, "Carmen," besides a number of songs and dramatic ballads. Mme. Calvé's singing was a pure joy as it always has been and her extraordinary personality carried everything before it. In view of the fact that it is forty-one years since the singer made her operatic début in Brussels, the recital was a marvel.

PARIS, July 14.—The annual Fête for the benefit of the Society of the Friends of Artists of the Opéra was participated in recently by many prominent singers of that institution. Among those who took part in the program were Yvonne Gall and M. Lapelletrie, tenor. Ballet numbers were a feature, and the event was attended by many well known persons.

ROME, July 13.—The "Cossacks of Kuban," a Russian chorus, recently gave a novel concert at the Argentina. The male singers excelled in robustness of delivery and delighted by their display of folk spirit in a Serenade by Noisoeff; the famous song, "Eiuhnem," transcribed by Sokoloff—which is introduced with

such effect by Giordano in the second act of his "Siberia"; "Crasni," a folk romance, and two War Marches.

Molinari Ends Symphony Concerts at La Scala

MILAN, July 12.—The series of concerts conducted at the Scala by Bernardino Molinari of the Augusteo in Rome came to an end recently before an audience which packed the great opera house to the rafters. Mr. Molinari's final program consisted of the Fifth Symphony of Beethoven, "Thus Spoke Zarathustra" of Richard Strauss, "Alle Fonte del Clitunno" of Albert Gasco and fragments from Vivaldi's "I Concerti delle Stagioni." Mr. Molinari conducted a similar program in the Court of Honor of the Villa Reale at Monza. The Ministry of Public Instruction announces a contest for a prize opera. Manuscripts may be sent after Aug. 31, the terms of the contest being that the text and score of the work must be by Italians and the works must never have had a public performance. Gluck's "Orfeo" was given recently at the inauguration of the open-air theater at Brescia. Ettore Panizza conducted and Gabriella Besanzoni, formerly of the Metropolitan, appeared in the title-role.

LONDON, July 14.—Edna Thomas, the American mezzo who created such a profound impression by her singing of Negro and Creole-Negro songs at her first recital in June, had equal success at a more recent appearance. Miss Thomas also sang at two private recitals at Cliveden, the home of Lady Astor, and one at the home of the American chargé d'affaires.

NICE, July 13.—A concert of ancient and modern music was recently given under the auspices of the "Association Symphonique d'Amateurs" at the Salle Victor Hugo. On the program were Schubert's "Rosamunde" Overture, an excerpt from Rameau's "Castor et Pollux" and a "Pensée Elégiaque" by M. Bottin, head of the Association.

MILAN, July 12.—The Società dei Concerti Sinfonici gave a recent orchestral concert under the guest leadership of Wilhelm Furtwängler. The program included Reger's "Variations on a Theme by Beethoven," Marinuzzi's "Elegy," Beethoven's "Egmont" and the "Magic Fire Music" from "Walküre."

DRESDEN, July 13.—The Dresden Philharmonic is reported to be in financial straits, despite numerous donations from the state and private persons. Several of the first chairmen, including Jan Dahmen, violinist, have withdrawn from the organization, and next season's concerts are said to be problematic.

FRANKFORT, July 13.—The Chamber Music Festival, recently held here, included performances of several works by living composers. Among these were a Concerto Grosso by Ernest Krenek, a Chamber Symphony by Herbert Windt, songs by Mario Castelnuovo-Tedesco and Stravinsky's "Histoire d'un Soldat."

MANCHESTER, July 14.—Cantor Josef Rosenblatt, a visiting tenor from America, gave a program of ritualistic and operatic music in the Free Trade Hall, disclosing command of a fine *mezza voce*. Serge Krish was the accompanist.

PARIS, July 14.—First prizes in voice at the Conservatoire were recently awarded to Miss Gaigneau, Miss Ferrer, Miss Cornet, Miss Bonavia, Miss de Vandeville, Emile Rousseau and Mr. Fillon.

BRUSSELS, July 12.—The "Union des Fanfares de Jette-Saint-Pierre" celebrated its fiftieth anniversary recently with a national contest in which several organizations competed.

Byrd Tercentenary Observed

LONDON, July 14.—The Tercentenary of William Byrd has been widely observed throughout England. At both Westminster Abbey and St. Paul's, music of the early English composer was featured at special services. Lincoln, Peterborough and other great English cathedrals have been giving special programs of Byrd's music, and at the British Music Society Congress Dr. E. H. Fellowes in a lecture on "Music of the Elizabethan Period" gave particular attention to Byrd. Beatrice Harrison, cellist, appeared in Queen's Hall, accompanied by the Goossens Orchestra, playing Elgar's E Minor Concerto and that by Delius, this latter having its first performance in England. Sascha Votichenko, tympanon player, displayed a virtuosity quite unusual at a recital in which he was assisted by Donna Ortensia, soprano; Gwendolen Mason, harpist, and Manlio di Veroli, pianist. Mr. Votichenko did not increase the good impression made by his playing by distributing an eight-page pamphlet with excerpts from the press of various countries. A little better ensemble in concerted numbers would have improved the general effect. Victor Wittgenstein, a young American pianist, was well received at his first London appearance in Wigmore Hall. His interpretations had breadth and vigor, but were slightly lacking in poetic feeling. Other recitalists have been Mme. Kirkby-Lunn, Cecilia Sturt and Lionel Tertis. Feodor Chaliapin filled the Albert Hall for a concert recently.

MADRID, July 9.—The Quinteto Hispania, assisted by Fernando Ember, pianist, gave a successful concert recently at Aeolian Hall. The program included modern works, which aroused much discussion.

AMSTERDAM, July 13.—The Concertgebouw Orchestra gave a Brahms program under the baton of Max Fiedler, with Betsy Schrik as violin soloist. The First Symphony and the "Academic Festival" Overture were given.

BRUSSELS, July 13.—The results of the competition in organ at the Conservatoire were as follows: First prize with special distinction, Mr. Debourle; first prize, Mr. Putnam, and second prize, Mr. Guillaume.

BRUSSELS, July 13.—Marguerite Haselmans, Robert Krettly and Jacques Patée recently had the honor of appearing before Queen Elizabeth in a work dedicated to them by Gabriel Fauré.

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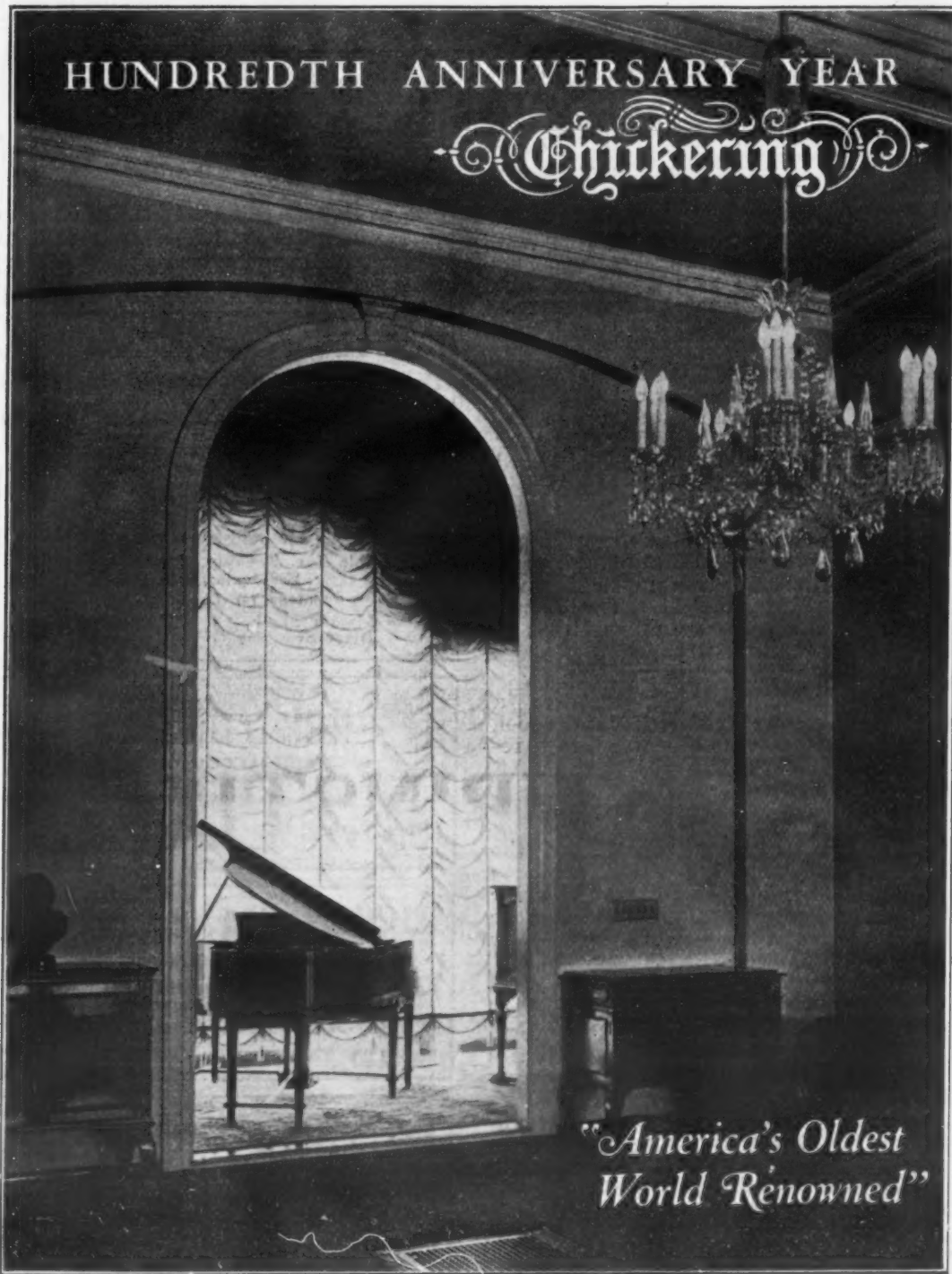
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Habits and Haunts of Opera's Real Hero—The Impresario

OF impresarios there are two prevailing kinds: Italian and non-Italian. Up to the moment of hurrying to press the nons lose by several noses. There is something about the curly moustache or Italianized Van Dyke that gets over with the impressionable public, which constitutes a majority in all cities of more than 20,000 population.

Now the impresario, aside from possessing a musico-encyclopedic mind and an inside knowledge of all that pertains to who's who and why in the operatic firmament, presides over the music dispensary with signal authority and a sure touch. He knows the public pulse as a soda fountain clerk knows his faucets and can tell a malted milk or a bicarbonate customer from a sundae fiend while he is buying his check. He nonchalantly serves pure fruit juice or extract with bewildering grace, keeping his own private stock of Jamaica ginger for première occasions.

Any impresario will explain the baffling mystery of popular preference to the horn-rimmed interviewer. In fact, he counts his house while listening to a score try-out in Milan three months before production. The secret of the public operatic appetite lies not only in names, publicity, art values and counter attractions, but largely in the prestige of the impresario himself. This keeping up a brave front, however, is no child's play as it was in the days of the Hammerstein hat. Now Mr. Imp. struggles with Tyrolean fedoras, generally plus feather. It would not be inelegant, he thinks, were he to append a peacock plume, but the superstitions of prima donnas forbid. As it is, he yearns to emulate the crag-leaping Bersaglieri with Easter Sunday headgear, and having to content himself with a sprouting pin-feather is a bitter pill.

Taking a Decided Position

A personage of definite and final views, our impresario, as the real hero of the opera, never fails to take a decided position. His best position is carefully picked in a corner of the lobby, and where there is only one main exit he may invariably be seen at night trying to shake hands with all of the departing guests. It is a cause of vast discouragement to the management of any respectable opera house to witness at times scores of ungracious and absent-minded patrons starting to search for their flivvers without so much as a glance at the impresario's corner. Where there are several exits it becomes impossible for the impresario to greet all of those who emerge from the auditorium. The most painstaking efforts on his part cannot prevent various persons from slipping by unsaluted and thus impairing the goodwill of prominent subscribers and their guests. Even such experts as Corse Payton and Hobson of Manila fame fumbled many a hand when all the fire exits were working. An especially diligent and conscientious impresario has been known to pursue a claqué leader half way down the block rather than have him go home empty-handed.

Owing to the severity of this task, which must be fulfilled by the general manager in all kinds of weather with equal urbanity, causing him in confused moments to seize umbrella handles and vanity bags by mistake, there is some

agitation toward enrolling the firemen, ushers, scene shifters and all the members of the claqué who wear clean collars. This reinforcement will enable the house to speed the parting guests without clogging the sidewalks. The plan is objected to by the box-holders, as it is predicted the ushers and claqué will take advantage of the opportunity to work with both hands and thereafter even have the hardihood to charge overtime. An impresario may be a politician and a host rolled into one, but that doesn't mean he should have to go home in a barrel.

G. C. T.

DETROITERS AID IN LAKE ORION SERIES

Present "Elijah" and Concert-
Programs—Musicians Leave
City for Vacations

By Mabel McDonough Furney

DETROIT, July 21.—Last minute changes in the elaborate program arranged for the Chautauqua Assembly and Summer School at Lake Orion had to be made when it was found that the state of the exchequer necessitated the cancellation of certain contracts. The original plan presented by Dr. James Lattimore Himrod provided for the engagement of well-known artists and teachers, but when this failed Harry Simpson assumed responsibility, called a meeting of interested persons and initiated a new campaign. Mrs. Macfarlane, Mrs. Helen C. Workman, Mr. McLean and other Detroit artists offered their services gratis for a performance of "Elijah" and the presentation of other programs. As a result the series is in progress and the attendance is increasing daily.

Many musicians are away this summer. Mr. and Mrs. Ossip Gabrilowitsch have left Berkeley and returned to Santa Barbara, Cal., where they will remain until autumn. William E. Walter, manager of the Detroit Symphony, is touring England, France and Italy, and Victor Kolar, assistant conductor of the orchestra, is spending the summer in Long Branch, having conducted the Philadelphia Orchestra in Fairmount Park for two weeks. The Detroit Symphony String Quartet, composed of Ilya Schkolnik, William Graefing, King, Philipp Abbas and Samuel Lipschey, is again playing at Traverse City, and Julius and Bernard Sturm of the orchestra, are at Conway, Mich. Francis L. York, president of the Detroit Conservatory, is at his summer home in Royal Oak, and Archibald Jackson, of the same faculty, is in Canada. Elizabeth Johnston is in Europe, Elizabeth Bennett in New York, Mrs. Charles Clements in Norwalk, Conn., and Earl Morse at Lake Placid.

Alma Glock is busily flitting in and out of town with her golf clubs, for she has assumed the management of Charles Frederic Morse and is too busy planning his itinerary for next season to be long absent from her studio. Mr. and Mrs. Morse and Mrs. Mary H. Christie are now at their summer home in Peterboro, N. H. Setta Robinson, secretary of the Philharmonic-Central Concert Company, is in California and James E. Devoe, manager of the company, runs in and out of Detroit so rapidly that efforts to reach him prove fruitless. Mr. and Mrs. Herman Kolodkin have left for an indefinite stay in Europe and Mr. and Mrs. Francis Mayhew are motoring through the East, their destination being Boston, where they will spend some time. Bendetson Netzorg has gathered together his fishing rods and is off for northern Michigan. Mr. and Mrs. Marshall Pease have left for their home in Cragmoor, N. Y., and the Elvin Singers are bound for the Catskills. Mrs. Leland B. Case, president of the Tuesday Musicales, is en route to the Pacific Coast, and Jennie M. Stoddard, secretary of the club, is staying home this summer to help maintain Detroit's musical morale. Mme. Djina Ostrowska and Mrs. Edwin S. Sherrill are also among the Detroiters. Mr. and Mrs. Cameron McLean are at Lake

Sing Sing Death House to Have Radio Concerts

RADIO music will shortly be available for the condemned in the death house at Sing Sing prison. A radio set has been presented for this purpose by David Saronoff, general manager of the Radio Corporation of America, and will be installed in the near future. The installation was suggested by the chief electrician of the prison, and sponsored by Captain Stanley J. Sheppard of the Salvation Army, a State parole officer. The plan has received the indorsement of Warden Lawes.

Orion and Mrs. Mabel Howe Mable is at the same resort. Mr. and Mrs. Guy Bevier Williams have motored to Maine and the William Howlands are leaving shortly for the Thousand Islands.

Mr. Williams and Mr. Howland have recently resigned as president and vice-president of the Detroit Institute of Musical Art, their places being filled by Edward Manville and Mrs. Maude Embrey Taylor. Mr. Williams and Mr. Howland remain at the heads of the piano and vocal departments, respectively. The Institute has leased the home of William H. Murphy, on Putnam Avenue, for a period of ten years and will move into it on Aug. 1. A \$10,000 addition is being constructed and will provide an auditorium seating 300 people. Many other improvements are being made. Frederick Lamond, Scotch pianist, will join the Institute in October, to conduct master classes for six weeks.

A Visitor from Houston, Tex.

Lucile Jackson of Houston, Tex., pianist and teacher, is spending the summer in New York, and is studying with Rosa Lhevinne. Miss Jackson will return to Houston early in September to open her studio. She is an assistant to Katherine Allan Lively in teaching.

Grace Sefton Mayer, singer of folk-songs, will be heard next season under the management of Ernest Briggs, Inc., presenting Italian folk-songs old and new. She has been successful in songs by Gene Sadere, noted collector of Italian songs.

Marguerita Sylva, mezzo-soprano, who is now in Paris, has commissioned André Picard, author of "Kiki," to write a comedy which she will present in New York next season. She will also be heard in a series of short operas.

Ernesto Berumen, pianist and teacher, will be heard in concert next season under his own management. Engagements are being made so as not to interfere with his teaching at the La Forge-Berumen studios.

The engagement of Dusolini Giannini, soprano, by the State Normal School in Emporia, Kan., for a recital on Jan. 21, fills all the time allotted to her first tour of the Middle West. She will be heard nine times in three weeks.

Civic organizations of College Point, L. I., have arranged with Julius Hopp of New York to conduct a music festival from Aug. 7 to Aug. 11. The chorus members and soloists are all residents of College Point.

Emily Beglin, soprano, featured a group of songs by Frederick Vanderpool, with the composer at the piano, in a recent program broadcast by the WEA radio station, New York.

Elisabeth Rethberg, soprano of the Metropolitan, who is now appearing in opera at Ravinia, will go to the Pacific Coast for a series of engagements before the opening of the opera season in New York.

DETROIT—Minnie Diederich, head of the Private School of Artistic Pianoforte Playing, closed her season's activities with two musicales in which the following participated: Jeremiah Chaggi, Jack Harrison, Ralph Johnson, Margery Smith, Ida Sugerman, Eleanor Reaume, Esther Lubow, Frances Workman, Emmy Stoinan, Margaret Kroenig, Harriet Bateson, Sarah Komaroff, Mrs. Harrison, Mrs. Denel, Mary Ada Lee, Mary Linsky, Norma Parsons, Vere Sokolov and Adelaide Margaret Lee.

Dorothy Miller Duckwitz Returns from Year of Study in Paris

Dorothy Miller Duckwitz, pianist, who has spent a year in Paris in study with Isidor Philipp, returned to America last week to resume her activities in concert and teaching. She left New York immediately for her summer place in northern Michigan, where she will conduct a special course for the remainder of the summer. Among her forthcoming engagements will be two appearances in Detroit with the symphony under the baton of Ossip Gabrilowitsch. Before leaving Paris she gave a successful recital at the American Woman's Club and also played on several other occasions. Among the outstanding recitals that Mrs. Duckwitz heard in Paris were those given by Jeanne Dauré, a sixteen-year-old performer, and Orloff, a young Russian pianist. The best orchestral concerts she heard were those conducted by Leopold Stokowski last January, she said. She declares that there is a much higher standard of orchestral music in this country than in Paris and that musical appreciation here is as fully developed as it is in France. On her return voyage she played in the ship's concert, the other artists being Victor Young, Helen Davis and Ethel Newcomb.

FLINT, MICH.—Piano pupils of Muriel Wilkins, assisted by Norman Reamer, tenor, gave a recital at the First Evangelical Church, when Donna Draper, Bernice Graves, Leon Ferry, Vera Remonder, Monta Washer, Gladys Herfurth, Marjorie Chambers, Ralph Couch, Dorothy Soper, Leo Johnson, Elizabeth Mary Elliott, Marjorie Barrows, Ruth Dunkel, Bernice Allen, Geraldine Jennings, Katherine Snyder, Lorena Miller, Marjorie Wascher and Margaret Poole appeared.—Vivian G. Tripp, contralto and pianist; Ethel Tripp, violinist, and Mrs. G. F. Tripp presented the following pupils in a concert at the Riverside M. E. Church: Irene and James Trevarthan, Ione Butler, Roy Gardner, Madeline Hall, Virginia Harkens, Beatrice Johnson, Myron Toomey, Ernest Cable, Hazel Cribbs, Helen Sullivan, Vera Marshall, William Place, Eleanor Washburn, Mona Hutchings, Louise Varty, Ruth Trask, Mrs. Harry Jackson, Raymond Wilkinson, Lois Odgers, Doris Bradley, Helen Matson, La Verne Skinner, Phyllis Millhouse, Darleen Hall, Madeline Brooks and Stanley King.

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A Plea for More Emphatic Support from Wealthy Men for Choral Music

By N. LINDSAY NORDEN

THE preparation of a great choral program is much more difficult than that of a purely orchestral one, for while the latter may involve more perplexing technical difficulties among the many instruments, that is offset by the fact that players in professional orchestras are not admitted unless they possess the necessary ability. In other words, an orchestra conductor has half of his work done before he begins rehearsals, whereas the choral conductor is obliged to prepare a large group of more or less amateur singers, who have to be thoroughly taught all the many details of a composition before they are ready to produce it.

In addition to this, if he produces a worth-while performance of a work, he must know the orchestral parts thoroughly, and be able to give all the many "leads" to the players. The failure of so many performances of this type is due to the fact that the conductor does not understand the instrumental end of the performance.

Too many so-called conductors rehearse for many weeks from a vocal-piano score with a chorus and then either attempt to conduct from this at a performance, or cannot handle mentally the complexities of the full score. The orchestral scoring in any large composition is as important as the vocal part, and unless it is properly prepared with at least two rehearsals the performance is apt to be a crude and slipshod one.

A very apt illustration of this condition came up in regard to a recent performance of Parker's "Hora Novissima," with the Reading Choral Society. I found at the first orchestral rehearsal that two bars for trumpets and horns, and two succeeding bars for trombones were not written in the orchestra parts. These parts had been used for nearly twenty years, and the various trumpet players had written in the back of the parts their names and cities, yet apparently no conductor had caught these omissions. Undoubtedly their whole

knowledge of the work had been confined to the vocal parts and the piano accompaniment used in rehearsals.

A finely balanced choral presentation with orchestra is indeed a rare thing. If the chorus is good the orchestra is often bad, perhaps made up of "scratch players," or, if the orchestra is efficient, the chorus may be bad, due to improper training or poor attendance at rehearsals. Or it may be due to the conductor's lack of experience.

In several instances in late years where a full symphony orchestra has been available the chorus parts have been atrocious. I can recall a performance of a standard work where the chorus was so poor that it was necessary to have two grand pianos in front of them, playing their parts, a violin among the sopranos and a cello among the tenors and basses to help them keep going. Notwithstanding leads were missed and the chorus was badly flat.

Of course, there are a number of bright spots in the United States where things are done as well as it is possible to do them, but as a whole choral music in this country is far behind the orchestral music which we hear.

It seems as though the moneyed people

NORTH CAROLINA COLLEGE BUSY IN SUMMER SESSION

Many Classes Cover Wide Field, and
Further Develop Interest in
Music

GREENSBORO, N. C., July 23.—The School of Music of the North Carolina College has been active through the summer session in bringing to the students, numbering more than 1000, as much good music as possible. The interest in music generally, and especially in the music of the public schools, has grown materially. In order to meet the demands of the grade teachers of the State, there have been classes in elementary work, classes in rote song work, methods in music for the grades, primary and grammar; more advanced sight singing, and theoretical work. A course in music supervision has also been given.

The following faculty has been in charge of the work: Alice E. Bivins, professor of music and director of public school music during the regular session, who has been in charge of the department during the summer session; Matilda Morloch and Mary Howell Lowry, instructors in public school music; Mary Lois Ferrell, piano; Benjamin Bates, voice; George M. Thompson, theory and organ, and Olive Chandley, organ.

Recitals have been given on Fridays at noon, in which Alice Bivins, soprano; Helen Loman Ware, contralto; Benjamin Bates, tenor, and Olive Chandley and George M. Thompson, organists, have appeared.

A chorus of fifty worked through the session under the leadership of Miss Bivins, and every Tuesday evening, there has been general singing on the campus. The work of the choir culminated on July 19 in the auditorium in a performance of "Hiawatha's Childhood," the music of which, by Bessie M. Whiteley, is based on original American Indian themes. Miss Bivins conducted, and the soloists were Cleo Wailes, soprano; Mrs. E. C. Caldwell, contralto; Benjamin Bates, tenor, and Estelle Smith, reader. Miss Chandley, pianist; Mr. Thompson, organist, and Miss Ferrell, violinist, also assisted.

The final concert of the first session of the summer school was given on July 20 in the auditorium by the Winston-Salem Civic Orchestra, conducted by William Breach, with Dicie Howell, soprano, and Ruth Pfohl, harpist, as soloists.

The music in the college during the next session of the summer school will be under the direction of Florine Rawlins, supervisor of music, High Point, N. C.

C. W. Morrison, director of the Conservatory of Music of Oberlin College, Oberlin, Ohio, is spending a few days in New York to arrange for his artists' course next season.

had gone mad over orchestras. I do not wish to attempt to belittle orchestral composition in the slightest, but there should be alongside of this development a parallel interest in choral music of the large dimensions. It is so very rarely that we hear the great choral works adequately given. Who will deny that among the masterpieces of choral music are works that will bear favorable comparison with anything in the purely orchestral field?

Choral music in the United States needs a staunch backing from the people who can afford to offer their means as a furtherance of this kind of music. There are many, many choruses, varying from good to very bad, but there are so few that are really remarkable, that they may be counted in a very few numbers. Perhaps the maintaining of a chorus on the same basis as an orchestra will be a solution of the matter. As it now is in the larger cities the choruses are partly paid due to the inability to secure singers otherwise. The results of such a chorus rehearsing several times a week would be amazing. The average amateur society has but one rehearsal a week, with usually a large percentage of absentees, and makes but little artistic progress from year to year. Thus these societies are unable to produce the greatest choral works, which often lie unnoticed for many years. As a whole choral music is badly in need of strenuous improvement.

Marie Tiffany Achieves Success Both in Opera and Concert in America

(Portrait on Front Page)

An American singer whose gifts have won her recognition on both the operatic and concert stages, is Marie Tiffany, soprano of the Metropolitan Opera Company, who is now in Europe, following a strenuous season. Upon her return to America in the fall, she will begin her eighth season in opera and will also sing in concert in many parts of the country.

It was quite by accident that Miss Tiffany entered upon an operatic career. Coming from her home in California in 1916 to visit friends in New York, an informal audition was arranged for her with Mr. Gatti-Casazza, as the result of which she was immediately engaged for the Metropolitan. She has enacted responsible parts in many operas that have been produced, including rôles in the premières of "Soeur Angelica," "Il Tabarro" and "Gianni Schicchi" by Puccini and "The Bluebird" by Wolf.

On the concert stage, Miss Tiffany's success has been equally emphatic. She has sung in the principal cities of the country on several transcontinental tours and has been especially successful in songs of Grieg, Sinding, Alven and Palmgren, sung in the original language, and in costume recitals of the period of 1830. One of her last engagements before sailing was fulfilled in two programs at the Biennial Convention of the National Federation of Music Clubs in Asheville.

Charles L. Wagner Returns

Charles L. Wagner, manager for John McCormack, returned on July 23 from Europe on the Leviathan. He said that Mr. McCormack would give three concerts in Dublin before his return to the United States on Sept. 30. Mr. Wagner added that Mary Garden was resting at Monte Carlo and that she expected to return at the end of September and give her first recital at Lynn, Mass.

Make Record of "Unfinished" Symphony

The General Phonograph Corporation has announced the issue of a complete set of records comprising the entire "Unfinished" Symphony of Schubert. So far as it is known, this is the only complete recording of the symphony in existence.

New York Theatrical Managers Vote for Central Ticket Agency

Admissions to opera performances and concerts may be more easily available to the general public if the project to establish a central ticket selling agency, indorsed by the Producing Managers' Association at a meeting on July 23, is realized. The report of a committee headed by William A. Brady, chairman, authorizes the installation of a central ticket office on or about Sept. 1. The office is to be in charge of an executive and a governing committee of the Producing Managers' Association. It is planned to charge only a minimum premium above the box office price of the tickets, in order to maintain the central bureau. The committee was given power to act by the Association.

CHICAGO, July 14.—Kathryn Meisle, contralto, has been engaged by the Apollo Club of Chicago to sing as soloist in "The Messiah" on Christmas Eve in Orchestra Hall.

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Panorama of the Week's

Elisabeth Rethberg Makes Notable Impression at Her Ravinia Début

CHICAGO, July 21.—Ravinia's fourth week of open-air summer opera brought to hearing, for the first time this season, "Tosca" and "Love of Three Kings," also the best performance of "Madama Butterfly" that it has ever been the good fortune of this reviewer to hear.

The week began with a repetition of "Bohème," with a new *Mimi* in the person of Elisabeth Rethberg. It had been Louis Eckstein's intention to open the season with this opera, but the delay in Miss Rethberg's arrival made a change in plans necessary.

Miss Rethberg's *Mimi* was a gem. She used the Italian traditions, and added something of her own, which may have been derived from German stage traditions, or may have been thought out by herself. At all events, she made an unusually convincing figure of the poet's innamorata, for she acted the part with intelligence and a conception of what Murger demands of the character in his work from which the opera was taken. Vocally, she was greatly superior to the majority of *Mimis*, and took rank alongside the greatest of them.

The rest of the cast was as in the previous performance: Giacomo Lauri-Volpi, Virgilio Lazzari, Vicente Ballester, Louis D'Angelo, Paolo Ananian and Margery Maxwell. Gennaro Papi conducted.

Another joyous performance of the "Barber of Seville" was given Sunday night by Vicente Ballester, Tito Schipa, Graziella Pareto, Virgilio Lazzari and Paolo Ananian. Gennaro Papi conducted.

Monday night Morgan Kingston and Josephine Lucchese were soloists of a concert by the Chicago Symphony. Louis Hasselmanns conducted.

Delibes' tuneful opera, "Lakmé," was repeated Tuesday night with the previous cast: Graziella Pareto, Tito Schipa, Léon Rothier and Marion Telva in the leading rôles, and Louis Hasselmanns conducting.

"Tosca," Wednesday night's opera, brought to hearing Florence Easton as *Flora Tosca*, Giacomo Lauri-Volpi as *Cavaradossi*, and Giuseppe Danise as *Scarpia*. Gennaro Papi conducted. Miss Easton's *Tosca*, although not one of her best rôles, was nevertheless satisfying in its dramatic details, and her "Vissi d'arte" aria was a triumph of emotional singing, which evoked the first real touch of enthusiasm in the performance. A unique lighting effect made *Tosca's* exit after the murder of *Scarpia* new and interesting.

The second outburst of enthusiasm came in the last act, after Lauri-Volpi's fervent singing of "E lucevan le stelle." His voice was resonant and beautiful in the more robust passages, although he failed to move his hearers in the "Recondita armonia" aria of the first act. Danise, vocally splendid, seemed not at home in the part of the chief of police, and kept his eye fixed on the conductor nearly throughout. His portrayal of *Baron Scarpia* was not without histrionic merit, but it needs much elaboration before it can rank with the great *Scarpia's*. Paolo Ananian did a good comedy bit as the *Sacristan*, and Louis D'Angelo was a satisfactory *Angelotti*.

A Memorable "Butterfly"

The climax of the first four weeks was reached on Thursday night, when "Madama Butterfly" was repeated with a new *Cio-Cio-San* and a new *Pinkerton*. Elisabeth Rethberg was the one, and Armand Tokatyan, the Armenian tenor, was the other. An old-fashioned ovation shook the pavilion at the conclusion of the love duet which ends the first act, after both soprano and tenor took a full-voiced high C natural. The explosion

of applause was both spontaneous and inevitable, for that thrilling high note was the climax to a flawless first act that rose in a steady crescendo of beauty from start to finish.

Miss Rethberg's voice was rounded, velvety; it rang out thrillingly in the duet passages; and never for a minute was it less than glorious. Tokatyan was a great *Pinkerton*. He used the lyric gold of his voice to express every emotion of the music, and made a good stage picture. The part of the American naval officer is hard to make effective, but Tokatyan succeeded beyond any cavil. The other rôles were taken, as in the previous performance, by Marion Telva, Vicente Ballester, Paolo Ananian and Giordano Paltrinieri. Mr. Papi conducted. "Love of Three Kings," Montemezzi's ever-popular opera, was staged Friday night, with Florence Easton as *Fiora*, and Morgan Kingston, Giuseppe Danise and Léon Rothier as the three male figures.

Miss Easton succeeded in making the rôle convincing. Her voice rose vibrant with feeling, and she neglected none of the opportunities for dramatic touches that might make the rôle stand out. Rothier, tall, majestic, was a superb figure as the blind *King Archibaldo*. He made much of the part, both vocally and histrionically. Kingston, too, was impressive as *Avito*, and in the last act his voice was positively thrilling. Danise gave to the part of *Manfredo* a musical excellence and tonal beauty that went far toward the success of the performance. Mr. Papi, conducting, let the orchestra play too loudly at times, possibly in his eagerness to bring out the fullest beauties of Montemezzi's magnificent score. FARNSWORTH WRIGHT.

BOURSKAYA ADOPTS U. S.

Mezzo-Soprano Takes Out First Citizenship Papers

CHICAGO, July 21.—Ina Bourskaya, mezzo-soprano of the Metropolitan, Ravinia and Chicago Civic Opera companies, took out her first naturalization papers Tuesday. She said that her future career lies in the United States, and she desires to become a citizen.

She will visit her parents in Poland in September, immediately after the close of the Ravinia opera season, and return to the United States in time for the opening of the season of the Metropolitan Opera House. Mme. Bourskaya, although born in Kieff, Russia, is of Polish blood, she told the naturalization clerk. She said that she considered herself Russian, because of her birth and training in Russia, and the fact that she married a Russian. Her parents returned to Poland during the World War.

She joined the Russian Grand Opera Company at Ekaterinburg, and made her way with that little band of refugees through Siberia, Japan, China, the Philippines, Java, India, and came to this country with the company a year and a half ago, arriving in Seattle.

Walska Silent on Plans

CHICAGO, July 21.—Ganna Walska McCormick, who arrived in Chicago yesterday, was silent on her concert plans, and would not discuss the report that she has tentatively promised S. Hurok to sing as guest artist with the Russian Grand Opera Company next season.

Oumiroff Sails for Europe

CHICAGO, July 21.—Boza Oumiroff, Czechoslovakian baritone, who has been on the teaching staff of the Bush Conservatory for the last two seasons, sailed

from New York this week on the President Van Buren for a two-months' vacation in Europe. He will give recitals in Prague, Paris and other cities before returning to this country to resume his work at the Conservatory.

Boguslawski Conducting Classes in Chicago in Scharwenka's Absence



Moissaye Boguslawski

Moissaye Boguslawski, pianist, who is conducting master classes this summer in the Chicago Musical College, was chosen in lieu of Xaver Scharwenka, when Carl D. Kinsey, manager of the college, was notified that Mr. Scharwenka was too ill to come to America for the master class.

Mr. Boguslawski, who is well known throughout the United States as a concert virtuoso, was for ten years director of the piano department in the Kansas City Conservatory before he joined the faculty of the Chicago Musical College. Born in Russia in 1887, he received his first lessons on the violin when five years old and in 1900 studied the piano with Rudolph Ganz. Mr. Boguslawski has toured the principal cities of the United States in recital and orchestral appearances. Of considerable interest have been his experiments on music as a therapeutic agent in some of the hospitals and insane asylums of the country.

His father was a band musician during the régime of Czar Nicholas, his grandfather on his father's side was a cantor in a synagogue at Zalatonosch in the district of Poltava and his maternal grandfather was a violinist in Kieff.

Mendelssohn Club Announces Dates

CHICAGO, July 21.—Dates of the three concerts to be given during the coming season by the Chicago Mendelssohn Club were fixed today by the board of management for Dec. 20, Feb. 21, and April 17. All fall on Thursday evening, and all will be given at Orchestra Hall, under the direction of Harrison M. Wild, who has been conductor of the Mendelssohn Club for many years. Soloists have not yet been selected.

Free Band Concert Series Begins

CHICAGO, July 25.—The Chicago Band, William Weil conducting, has begun its summer series of free concerts. The season was inaugurated by a concert in Grant Park. Concerts are given in all the community centers, and on the huge Municipal Pier, where thousands gather to hear them. The band has adopted as its slogan: "More music means less crime; more bandsmen means fewer policemen."

TITO SCHIPA INAUGURATES ITALIAN CINEMA VENTURE

Opera Tenor Pledges 5,000,000 Lire to Build Huge Motion Picture Palaces Abroad

CHICAGO, July 21.—Tito Schipa, Italian tenor who is singing at Ravinia this summer, is organizing an Italian-American syndicate to erect in Italy great motion picture palaces such as are found in the larger American cities.

Mr. Schipa has pledged five million lire of his personal fortune for the undertaking. Tentative plans have been drafted to erect the first of the cinema theaters in Milan. It is patterned after the Balaban & Katz, Chicago Theater in this city, in which Schipa recently sang to a motion-picture audience of 5000. The Milan Theater, according to present plans, will be opened during the International Exposition there in 1928.

Associated with the opera star in the venture are several members of the Italian Government and a group of Italian and American bankers in New York. Agents of the interested group are now in Italy making arrangements for property purchases. Complete announcement of the general plans, Schipa says, will be made as soon as business details relative to the formation of the organization are completed.

Fritz Renk and Otto G. Beyer, concert violinist and pianist, are spending a vacation of several weeks fishing on the Eau Claire River, near Antigo, Wis.

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Events in Musical Chicago

MANY ATTRACTED BY BUSH CONSERVATORY FALL TERM

Thirty Full and Fifty Part-Scholarships Stimulate Attendance for 1923-1924 Season

CHICAGO, July 21.—The approaching close of the summer term at Bush Conservatory draws attention to that institution's announcement of the fall and winter term, which will open on Monday, Sept. 10, with an impressive faculty roster including several artists of wide reputation.

Thirty free scholarships will be awarded in the coming year to exceptionally talented students. There will also be fifty part-scholarships, President Kenneth M. Bradley announces, to encourage pupils to persevere in their studies until they can attain the master class grade.

The master school, founded through the generosity of Charles S. Peterson, Chicago patron of music, will have its third season during 1923-1924. The orchestral school's symphony, conducted by Richard Czerwonky, will continue its semi-weekly rehearsals and its series of concerts at Orchestra Hall.

Another feature announced by Mr. Bradley is the offer of special prizes by prominent music houses of Chicago. Two grand pianos and two fine old Italian violins will be contested for by pupils in the piano, voice and violin departments, and the winners will also appear as soloists with the Bush Conservatory Symphony in one of the Orchestra Hall concerts. S. E. Moist of the Moist Piano Company, Lyon & Healy and the John Hornsteiner Violin Shop are the givers of the prizes.

The advance enrollment for the fall term is large, and the Conservatory announces that the dormitory accommodations are in special demand.

"Study Organ," Crawford Advises

CHICAGO, July 25.—Jesse Crawford, whose concerts in the huge Chicago Theater to motion picture audiences have been heard by hundreds of thousands, advised a number of high school graduates this week to take up the study of the organ. "An opportunity exists today as never before for students of the pipe organ," he said. "Instead of being an incident, the pipe organ is to-

day one of the principal features of all big theaters. There is a dearth of good organists. The remuneration is ample, and the profession is certainly as fine as any."

Musical Railroading Inaugurated

CHICAGO, July 25.—The North Shore Electric Railroad, running between Chicago and Milwaukee, has inaugurated a "musical railroading service" for the entertainment of its passengers. Two new parlor observation cars, equipped to afford buffet service, provide the music with the aid of graphophones installed in the cars. This is said to be something new in methods of travel.

In Chicago Studios

Chicago, July 21.

Chicago Musical College

Rhoadie Wells, artist pupil of Oscar Saenger, gave a recital Wednesday evening in the La Salle Theater. She disclosed a true dramatic voice, with freshness, youth, and pleasing quality, and made a very agreeable impression.

Moissaye Boguslawski, young Russian pianist, is conducting the master class in place of Professor Xaver Scharwenka, whose illness has prevented him from coming to Chicago.

American Conservatory

Artist pupils of Josef Lhevinne and William S. Brady were presented in recital Wednesday at Kimball Hall. The pupils taking part in the program were Ruth L. Becker, Los Angeles; Marian Treleaven, Lansing, Mich.; Oscar Helfenbein, Swissvale, Pa.; Edward La Shelle, Indianapolis; Simeon Joyce, Toronto; Elsa Holinger, Chicago; Vivien Baird, Terre Haute, Ind.; J. Abner Sage, Dallas, Tex.; Lucille Howard, Sandwich, Ill.; and A. Samuelson, Rock Island, Ill.

Bush Conservatory

Adolph Ruzicka, pianist, and Clay Hart, tenor, gave a recital in the Recital Hall Monday evening. Mr. Hart's songs were all from contemporary composers.

Tuesday evening Jennie Ekblom Peterson, soprano, and Marion Levin, violinist, gave a joint recital. German classical and contemporary works constituted the program.

Fyrne Bogle, pianist, and Robert Quick, violinist, appeared Thursday evening in joint recital. Except for a rhapsody by Dohnanyi, the program was from the works of classic composers.

Jan Chiapusso of the faculty gave a recital Friday evening, featuring modern Spanish compositions by Granados and Albeniz.

Auditorium Conservatory

Lillie Simonson, vocal pupil of Karl Buren Stein, has been engaged as soloist for the Finnish Song Festival at Maynard, Mass.

Karl Buren Stein and Mrs. Stein will complete their summer work in voice and dramatic art Aug. 4. They will take a month's vacation at Eagle Bay, Wis.

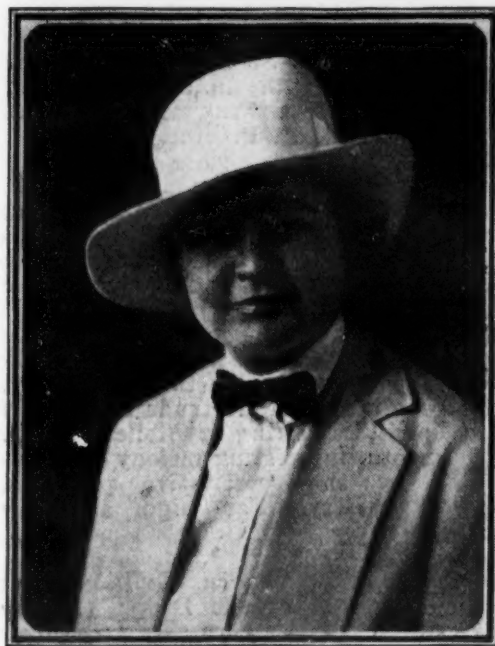
Maria Teresa de Giberga, president of the Sociedad Pro Arte Musical of Havana, Cuba, who arrived in New York two weeks ago with her husband and three children, bound for Europe, has given up her proposed trip abroad and will spend the summer in America. She has gone to Richland Springs, N. Y., where she will remain until the end of August.

Ralph Leo of the Bush Conservatory faculty is spending the summer in Cedar Rapids, Iowa. He will fill concert engagements during August.

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Dema Harshbarger Asks That Public Be Educated to Choose Its Programs



Dema Harshbarger

CHICAGO, July 21.—"The musical future of the United States rests with the small cities. If this country is to become truly a musical America, it will be through a growth in musical taste in the cities of from 15,000 to 150,000 population. It is in these cities, and not in the few great centers like New York and Chicago, that the majority of the people live."

In these words Dema Harshbarger, of the managerial firm of Harrison & Harshbarger, stated a problem, and she at once proceeded to tell how the problem can be solved.

"There is a dearth of musical appreciation in these cities," she said, "because America has been taught to demand certain artists regardless of what programs the artist sings or plays. That is not the way to build up a musical America."

"Agents can sell a certain small number of artists in these smaller cities, but the backers of the concerts have to meet a deficit. The financial end is not taken care of as it should be. We, as managers, are interested in getting good artists into these cities without a deficit to the local backers."

"There are certain artists that have become sure box-office attractions. Their concerts are certain to make money."

"Such a list of artists was bought by a city of about 30,000 persons, within 300 miles of Chicago, over a period of several years, and the concerts paid, without loss to anybody. That city heard Mary Garden, Geraldine Farrar, Amelita Galli-Curci, John McCormack, Ernestine Schumann Heink, Fritz Kreisler, Sergei Rachmaninoff, Paderewski and three symphony orchestras."

"Then, four years ago, the local backers of these concerts found that they had used up the sure box-office attractions. They have had, since then, several very fine artists, but the concerts did not pay. The public's interest in concerts had been centered on the artist regardless of the programs. The public would not come unless it could see and hear one of the great box-office assets that it had heard so much about. The continuation of concerts on the former scale was impossible. Musically speaking, that city is in the past."

"One great concert a year will not develop musical taste, neither will two or three. The programs should be so formed that the public will come to hear the program as well as to see the artist. With this education of musical taste will come the desire to hear the greatest artists interpret the program. The concentration of interest upon the artist, with no attention at all paid to what the artist sings, has left musical taste where it was before."

"We, as managers, are working to develop a desire for programs rather than for the artist. When this desire is developed, then the financial end will take care of itself. It is not big names and light songs that will make of the United States a truly music-loving country. We

must educate the cities of 15,000 to 150,000 to desire fine programs by great artists. We want to create the desire in these communities."

F. W.

HACKETT JOINS CIVIC OPERA

American Tenor Is Engaged as Guest Artist

CHICAGO, July 21.—Charles Hackett has been engaged to appear as guest artist with the Chicago Civic Opera next season. The operas in which this young American tenor will appear have not yet been decided on.

"The engagement of Mr. Hackett is in line with the company's policy of engaging American singers as guest artists to enhance the artistic personnel during the coming opera season," was the comment of Herbert M. Johnson, assistant to the president of the opera company.

Mr. Hackett was signed up as a result of his unusual successes in London and on the Continent. Dispatches from France tell of his enthusiastic reception by the audiences of the Opéra in Paris, and say that his voice has continued to develop new power and fresh color.

Guest artists will become regular features of the civic opera season. Frances Alda, soprano of the Metropolitan Opera Company, was recently announced. The success of Louise Homer, the American contralto who was a guest artist last season, was so great that she was re-engaged for the 1923-24 season.

F. W.

ACTIVITY IN LONG BEACH

Community Service Begins Sunday Series in Bixby Park

LONG BEACH, CAL., July 21.—The College Woman's Club gave a musicale at Rancho Los Alamitos, home of Mr. and Mrs. Fred Bixby, recently. The program was given by the Woman's Double Quartet, Ada Potter Wiseman, leader; Mrs. Ralph E. Oliver, soprano; Mrs. Douglas Malin and Mrs. Ingwald Wicks, accompanists. Mrs. Wiseman was also soloist at the Ambassador Hotel, Los Angeles, for the State meeting of the Delphian Clubs.

Louise D'Artell, contralto, in a benefit concert for the Humane Society of Long Beach, was assisted by Ruth Zody, whistler.

The Sara Jane Simmons Concert Company gave a benefit concert for the organ fund of Trinity M. E. Church on July 12.

Under the auspices of Community Service a series of concerts in Bixby Park on Sunday afternoons began on July 1. L. D. Frey had charge of the program on July 8, when he directed the singing and presented several of his pupils. The Community Service programs at the Municipal Auditorium, which are given every Monday night during the year, have been very interesting recently. On July 9 Sewell Norton, soprano, gave a program, accompanied by Delphia Comer, pupil of Olga Steeb.

Norma Hewlett, soprano, has been singing in the prologue of the photoplay, "Robin Hood," at the Liberty Theater.

At a recent meeting of the Photoplaywrights' Club in Los Angeles compositions of Alice Maynard Griggs were featured, instrumental numbers being given by Laurelle L. Chase and the vocal numbers by Louise D'Artell.

A. M. GRIGGS.

Kinsolving Soloists Chosen

CHICAGO, July 21.—Rachel Busey Kinsolving today announced her series of Kinsolving Musical Mornings for the season of 1923-1924. Given in the Crystal Ballroom of the Blackstone Hotel, these musical mornings have been an important feature of the society and musical life of Chicago for several years. The soloists for the forthcoming season will be Sigrid Onegin, Benno Moiseiwitsch, Edward Johnson, John Charles Thomas, Augusta Cottlow, Claire Dux, Efreim Zimbalist and Richard Crooks.

Mr. and Mrs. F. Wight Neumann left on July 21 for Del Monte, Cal. They will return in September. Mr. Neumann recently finished his thirty-second season as impresario and concert manager in Chicago.

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A Mid-Season Miscellany of New Music Publications

By Sydney Dalton



MUSIC publishers, like many other makers of varied products, have their seasons for putting new works on the market or for withholding them, as the case may be. June is a lean month, but as July draws toward its close there are signs of a revival, and the first fall fashions for musicians blossom forth in their new covers—grave or gay, to suit their mood. Some sing bravely of winter or spring, regardless of the prevailing temperature just now, but the majority show no partiality either for season or locale.

A Text-Book on the Voice

As a digression from the beaten track, let us begin our survey of the latest publications with a consideration of a book about the art of singing. There is little or no speculation or generalization on the illusive subject of voice production in Frederick H. Haywood's revised edition of the first volume of "Universal Song" (New York: Haywood Institute of Universal Song). It is a text-book that goes right to the essentials of the subject and endeavors to present them in a manner that will be lucid and helpful to the student. In this the author is to be commended. That all students and teachers will agree with Mr. Haywood's ideas is not to be expected, though he has no strikingly original idiosyncrasies. His premises and conclusions are sane and reasonable, and there is something in this volume for the edification of all students of the voice. The first seven lessons of the twenty deal with breath, articulation, reinforcement and the theory of production. The remaining thirteen are devoted to vowel sounds. In these chapters the author considers the placement of the pure vowel sounds and their modifications, and deals with the conditions that make for correct singing of them. At the same time he treats of those ever-present annoyances to the vocalist: the consonants. There are two sentences in this little book that deserve quotation and the attention of all students. The first is from the preface and reads as follows: "... a thorough understanding of the fundamentals of artistic tone production can be acquired by the expedient use of a few vocal exercises. . . ." The second is found at the beginning of Lesson VII: "Allow the voice to sing. Do not make it sing." The inability to fulfill this last bit of advice has wrecked more than one career.

Three Interesting Part-Songs

Lily Strickland has written some popular songs with texts in Negro dialect. Now come arrangements of her "Honey Chile" (G. Schirmer), a delightful little song that has found its way into many repertoires and many hearts. John Hyatt Brewer has done one for men's voices in which he uses a humming accompaniment in the refrain with telling effect. Victor Harris has undertaken the task of making the arrangement for women's voices, three parts, and has done his work well also. In the refrain he adopts imitation instead of the hum to accentuate the rhythmic swing. These numbers will be welcomed by glee club conductors.

So, too, will William Reddick's arrangement of the Negro Spiritual, "Sweet Canaan," a joyful, ebullient tune

that works up to a real climax (*The Boston Music Co.*). It is a sure-fire hit for a male chorus.

A Trio of Church Songs

Church soloists on the lookout for good solos.—and what church soloist is not?—will be interested in Nathaniel Irving Hyatt's "My God, I Thank Thee" (G. Schirmer). It is for medium voice, with an accommodating range from D to G Flat, and the words are by Adelaide A. Proctor. Mr. Hyatt has written an appropriate and pleasing melody above an accompaniment that finds its best expression on the organ. It has just the right amount of dignity to find favor in the Church. John Prindle Scott's "Repent Ye" is from the same press in a new edition, attesting to its popularity. It is now obtainable in three keys, and singers who have not already used it should add it to their repertory. The same is true of Gertrude Ross' "God Is a Spirit," a setting of Biblical words. The smooth, interesting melody is interrupted by short recitative passages, lending variety. For high and low voices.

Another Setting for the Church

Vernon Eville's "Out of the Deep" (Boosey & Co.) is another church solo that can be heartily recommended to singers. The words are from the 130th Psalm, and the composer has provided them with a dignified, impressive setting that is in keeping. The organ accompaniment, too, lends considerable dignity and accentuates the significance of the text. Mr. Eville has dedicated the song to Léon Rother, the distinguished bass. There are three keys.

An Irish Song from Boston

There are probably more songs written in the United States about Ireland than there are in Ireland, and judging from the popularity of many of them, there must be a wide field for the genre, not confined, evidently, to those of Irish blood. From Boston comes one of the latest examples, entitled "Heart o' Mine," by Mildred Frye Cooke (Boston: Angeles Music Co.). It has a swing that carries it along, and also the sentiment that is so popular in songs of this nature, in its story of a certain Cushla Mavourneen of County Kildare.

A Prayer for the Violin

A rich, well-sustained melody, handled in a musicianly manner, bearing the impress of musical individuality, and leaving a feeling that it has something worth while to express are the characteristics of Dagmar de Corval Rybner's "Prière" for Violin (G. Schirmer). Miss Rybner writes well—a fact that has been noted in recent reviews of her work—and she seems to have something of interest to say. In this prayer the violin has due prominence as the solo instrument, while the piano accompaniment has the earmarks of having been written by a pianist, in that it is more expressive than most accompaniments to pieces of this kind. Violinists will find much of interest in this work.

Three Piano Pieces by Ernest Dudos

Among the recent works for piano that have come to hand are three by Ernest T. Dudos, entitled "Enchantment," Romance; "Pastoral Poem," Intermezzo, and "The Arabian Horseman," a Descriptive Piece (Carl Fischer). The first of these, after a slow-moving and well-constructed melody and accompani-

ment, strikes out merrily in two-four time and leads back into the first idea, more elaborately decorated. It is a well made piece of music and possesses considerable interest. The Intermezzo has real pastoral feeling without being conventional in its delineation. The last of the trio is marked by brilliancy and dash. There is sufficient Oriental flavor about it to suggest the exotic. It is necessary to have a good technique to do justice to these pieces.

A Group of Light Songs

Everybody who composes nowadays has a try at the Negro dialect song, usually with anything but happy results. William G. Hammond, who has many successes to his credit, has made a satisfying attempt with his new "Mis' Rose" (Theodore Presser Co.). It has an alluring swing and a melody that sings itself. There is a touch of "rag," lifted out of the commonplace by having been done by a skillful musician. Clay Smith contributes "The Love Dream" and "Little Boy Sleepy-head." The first is in waltz time, tuneful in its way; the second is a slumber song in six-eight time. "Gates of Gold," a ballad by G. E. Holmes, is very much of the usual kind. Alden Barrell's "An Hour" is attractive in a quiet, sustained manner, and there should be considerable demand for it, especially as it is in the repertory of Colin O'More and dedicated to him. Most of these songs can be sung by medium or low voices. Mr. Hammond's "Mis' Rose" comes in two keys.

A Group of Melodious Songs

There is something of languorous, Italian moonlight about A. Louis Scarmolin's "Gondola Nera" (G. Schirmer). The voice part floats along on a sensuous Barcarolle rhythm, and one can easily imagine that Beniamino Gigli, to whom it is dedicated, would accentuate its Neapolitan flavor. In "A Million Stars" M. Theo. Frain has been more concerned about his melody, *per se*, than making it fit the words. It is a melodious, well-written song, however, and singers with high voices will find it interesting. Another Italian song, "Fammi la grazia!" by Giovanni A. D'Auria—for which Dr. Theodore Baker has supplied the English translation, as in the case of Mr. Scarmolin's song—is rather commonplace, though many singers will like it on account of its effective high notes and lack of restraint. J. P. Brandon's "The Rose and the Maid" will be found useful as an encore song. It has a pretty melody, simply harmonized, and both melody and harmonization are in keeping with the sentiment of the text. For medium voice.

Piano Compositions by Buenta Carter

Buenta Carter's "Little Clown" and "Fountain" (Clayton F. Summy Co.) are melodious little pieces. The first is rather commonplace, but has a lively way with it that lends it a modicum of attractiveness. "Fountain" is written in arpeggios and possesses a certain flowing attractiveness that is appropriate. There is good material for teaching in it, especially for overlapping the hands.

Church Music for General Use

Among recent publications of anthems for general use in the church service are the following: "O Love Invisible" and "God That Madest Earth and Heaven," by H. Alexander Matthews, both well written, melodious and nicely balanced, characteristics belonging to this composer's work. The first is to be sung unaccompanied, the latter has a good soprano solo. "Hear My Prayer," by Louis Baker Phillips, has solos for alto and tenor; it is effective and fairly long, but not difficult to sing. John B. Grant has made his Antiphon, a service of response between minister and choir, a short work for women's voices, and Sumner Salter has found in the "Pilgrim's Chorus," from "Tannhäuser," a means of utilizing words by the Rev. John Julian as a chorus for men's voices. A short "Grace Before Meat," by William Arms Fisher, comes arranged for women's voices, men's voices or mixed chorus (Oliver Ditson Co.).

Peter Christian Lutkin's "The Lord Bless You and Keep You," with a seven-

fold Amen as a finale, is for female voices. It was arranged for the Vesper Service held in the Montreat, N. C., Auditorium for the biennial of the National Federation of Music Clubs this year. "Hear Thou Our Prayer," by William Lester, is short and effective. It has an opening solo for soprano or tenor, leading into the chorus (Clayton F. Summy Co.).

A. W. Binder, musical director of Temple Emanu-El Religious School and Young Men's Hebrew Association, New York, is the composer of the "Chanukkah Songster," containing a complete children's musical service and other hymns in English and Hebrew and "A Purim Songster," containing a tableau-ballade (New York: Bloch Publishing Co.). The music, for the most part, is simple and spirited.

"Lord, Thou Hast Been Our Refuge," by James Raymond Duane, is a short anthem with baritone, or contralto, solo. There is a spirited middle section. It was composed for the one hundredth anniversary of St. Stephen's Episcopal Church, Philadelphia (The Heidelberg Press).

In "O Taste and See" John R. Van Vliet has written a melodious and interesting number, in which the chorus part is relieved by a good soprano solo (G. Schirmer).

G. H. Waldes' Communion Service, for the Episcopal Church, is a short setting in A Flat that choirmasters will find worthy of a place in their repertory (Willis Music Co.).

Reviews in Brief

SONGS

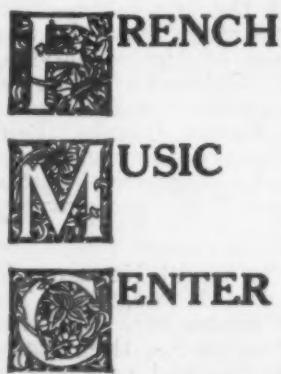
"Love's Serenade," lyric and music by John Proctor Mills; a short encore song of one stanza for medium voice. (Published by the composer in Montgomery, Ala.) "Lullaby Song," by Howard R. Thatcher (G. Fred, Kranz Music Co.), has a well-marked sleep-song rhythm. "The Home of the Soul," words and music by Dr. Frank E. Miller (Musical Advance Publishing Co.). The composer has attempted to set words that do not easily lend themselves to the song form. "Day by Day," by Gustave L. Becker, is a setting of Emile Coué's famous formula, repeated twenty times, with slight variations in the music; for any voice. (Published by the composer in New York.) "The Song of the Little Feet," by Carl St. Amory, deals with love for children; "The Rider," in memory of Theodore Roosevelt, by Ina Rae Seitz (Clayton F. Summy). "I Am a Roamer," reprint of a baritone song by Mendelssohn; "Daughter of Dawn" and "O Mistress Mine," two short encore songs by Gerrard Williams, well written and interesting (London: W. Paxton & Co.). "Rakim meroch panajich," "Boqer teireni dimati" and "Dal panim," by Alexander Krein; "Ad ana Adonaj," by M. Milner; "Minhag chadasch" and "Hakotel," by J. Engel, a group of songs with Hebrew words (Berlin: Jibne Edition, Jerusalem).

PIANO

"Elfin Dance," by Benno Frode, tripping little piece for intermediate pupils (Arthur P. Schmidt Co.). "Melody Book," a second book for beginners, by Dorothy Gaynor Blake (Willis Music Co.). A dozen tuneful little pieces that children will like. "Mizpah March," dedicated to the Grand Chapter, O. E. S., State of Illinois, and "Eastern Star," dedicated to Rockford, Ill., Chapter, O. E. S., also in march time; both by Katie Sully and published by the composer in Rockford, Ill. "Agada," by M. Milner, fairly elaborate and well-written piece (Berlin: Jibne Edition, Jerusalem).

STRINGS

"Serenade" for Piano, Violin and Cello, by Sterndale Bennett, recently added to the Anthology of Chamber Music; "Serenade" for Violin and Piano, a tuneful little piece by J. Stuart Archer (W. Paxton & Co.). "The Puppet-Show," a Descriptive Piece for violin and piano by Josephine Trott. Good teaching material (G. Schirmer). "A Little Love Tale," by Giuseppe Di Janni, melodious and nicely playable (Schroeder & Gunther).



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MOSCOW NOW HEART OF MUSICAL RUSSIA

Prof. Belaieff Sketches Activity and Composers at Work in New Capital

Little is known in America and Western Europe of the state of music in present-day Russia. The veil surrounding conditions is lifted in interesting fashion by Prof. V. Belaieff of Moscow, in an article in the London *Sackbut* for July. Discussing "Music in Moscow," Prof. Belaieff says, in part:

"Moscow is now the center of our musical life. Most of our Russian composers live and work here. The most important among them, and especially the younger generation, meet every Friday, exchange their views, and show each other their work. A. Miaskowsky, A. Goediky, A. Alexandroff, S. Feinberg, A. Shenshine, A. Borchman, E. Pavloff, S. Evseieff, are among the most active members of this circle. All work very ardently, and have done good work."

"A. Goediky, one of the senior professors at the Conservatorium in Moscow, is a pianist and a composer who follows classical lines; but his work is becoming more and more concentrated and deep. His latest compositions are the opera 'Virinea' in four acts; the beautiful 'Third Symphony' for full orchestra; and interesting popular songs for voice, violin, cello, and piano."

"N. Miaskowsky, also a professor at the Conservatorium, is rightly considered the greatest Russian symphonist, and wrote two excellent symphonies last summer—the sixth and seventh—which show that his work is still progressing and developing. His 'Third Symphony' already showed originality and skill. It has repeatedly been performed in Moscow and Petrograd. The 'Fourth,' tragic and full of enthusiasm, is a great monument of internal struggle. It was first performed on Sept. 25, 1922, by an orchestra without conductor, and may be called 'Pastoral' on account of its inspiration. The composer embodied in it many Galician themes (he fought during the war on the Galician front), and its great charm lies in the freedom of its exposition and artistic form. The 'Sixth Symphony,' with its women's chorus in the finale, is a fine expression of the suffering endured during later years. His 'Seventh' (in two parts) was written under the influence of the friendship to be found in the musicians' circle. Besides these works, Miaskowsky lately wrote his 'Third Sonata for Piano,' a very beautiful work, and a number of songs."

"A. Alexandroff writes piano music and songs. He finished a number of fine lyrics and his Fourth and Fifth Sonatas."

"S. Feinberg, who is also an excellent pianist, has proved to be an exceptionally fine composer of piano music. His

immense richness and creative force, his perfect knowledge of harmony and counterpoint, and his skill in exposition, are very remarkable indeed. We have now six Sonatas of his, of which the second is published by the State Music Publishing Department. He has also to his credit numerous songs."

"A. Shenshine works especially on vocal compositions, as does A. Borchman, who is inclined to follow the German classical traditions."

"The youngest members of the circle are E. Pavloff and S. Evseieff. In his Symphony and his Piano Sonata the latter shows the influence of Scriabine. Pavloff who at first imitated Scriabine, now follows his own path. To his credit stand 'Preludes for Piano, Op. 1,' a 'Heroic Sonata,' and an etude, 'The Sea,' for piano."

"Of other composers in Moscow, I wish to mention S. Vassilienko, G. Conus, G. Krein (some beautiful works for piano, violin, and voice), L. Sabaneieff, K. Eiges, R. Gliere, and G. Katuar (Piano Quartet and Piano Quintet)."

"Most of their best works have been acquired by the State Music Publishing Department, whose object it is to spread abroad the works of Russian composers. Some have already been published; others are in the process of publication."

LONG BEACH, CAL.—Mr. and Mrs. Abby De Avirett have opened their studios for the summer terms, after two months in Oregon, Washington, British Columbia and Alaska. Mr. and Mrs. L. D. Frey spent their vacation in the mountains of southern California. Ruth Burdick Williams, pupil of William Conrad Mills, who gained second place in the Federation of Music Clubs contest at Nashville, N. C., as dramatic soprano, has returned to Long Beach. James Reager presented his piano pupil, Thelma Myers, in recital at Fitzgerald Music Hall. She was assisted by Rose Pritchard, soprano, pupil of Sewell Norton. Mr. and Mrs. Rolla Alford have returned from their vacation.

ROCHESTER, N. Y.—Pupils of Bella Hebing gave a recital at Gannett House recently, the following taking part: Mildred Goegelman, June Rice, Amelia Marks, George Van Epps, Ernest Luhde, Sarah Kaplan, Margot Luhde, Harriet Pierce, Ida Kessel, Mary Tierney, Sadie Schieman, Pearl Comisky, Fay Comisky, Isabella Hartmann, Martha Meeh, Molly Vinik, Lorene Krenzer, Madeline Stanton, Cora White, Helen Tierney, Lucile Mathony, Virginia Mathony, Cora Burkhardt, Dorothy Klotz, Margaret Tierney, Evelyn Harrison, Esther Weinstein, Mrs. Laura Schubach Nuessle, Gladys Wilson, Mrs. Helen Snyder Merton, Anna Foos, Mildred Fay and Clifford Fox.

Ethel Grow, contralto, who was heard last season in several programs of American compositions, is spending the summer in Lake George. She is devoting much of her time to the preparation of a lecture-recital on American songs which she will give next season.

Frances Peralta Sails for Europe to Work on Modern Italian Operas



Photo Bain News Service

Frances Peralta, Soprano of the Metropolitan Opera Company, on Her Roof Garden in New York

One of the most indefatigable workers among the singers of the Metropolitan Opera Company is Frances Peralta, soprano, who sailed for Italy on the Leviathan recently to add one or two modern operas to her already extensive repertoire. She has learned and is able to sing on short notice, leading soprano rôles in forty-three different operas, which fact accounts for her

often being called to substitute for other singers at the Metropolitan. As a believer in fresh air, she spends much of her time when in New York in her private roof garden at the Osborne Apartments in West Fifty-seventh Street, where she is shown in the photograph preparing for tea. She will return to America in the fall and will again be heard both in concert and in leading rôles at the Metropolitan.

OKLAHOMANS ARE ACTIVE

Local Artists Appear in Recitals in State Capital

OKLAHOMA CITY, July 21.—A recital of unusual merit was given at the annex auditorium of the First Christian Church by Herbert Ricker, who recently completed a year's course of training at the University of Richmond and who plans to continue his study of piano in New York and Europe.

Alice Starkey, who lately returned from New York, where she took a special course in piano, appeared in recital at the High School Auditorium recently. A group of Chopin works and the Schulz-Evler arrangement of "The Blue Danube" were enthusiastically received by a large audience.

Winnie Benbow, soprano, formerly of Lawton, Okla., was married recently to Roscoe E. Seever. Mrs. Seever has appeared in a number of recitals throughout the state.

C. M. COLE.

Dusolina Giannini, soprano, who spent the first part of the summer with her parents in Pleasantville, N. J., has gone to Lake George to prepare her programs for next season under the guidance of Mme. Sembrich. She will fulfil recital engagements at Southampton, on Aug. 2, and in Bar Harbor, Me., on Aug. 18.

WASHINGTON, D. C.—Emily French Barnes presented her pupils in a recent recital program. Piano solos, songs, recitations, interpretative dances and scenes in costume from "Twelfth Night" were given by Dorothy Barnes, Jessie Barnes, Marjorie Barnes, Ruth Brill,

Mrs. Brill, Kathleen Cave, Dora Burroughs, Dorothy Cave, Milton Dean, Louise Cohen, Unetta Dalkin, Virginia Decker, Vera M. Bailey, Mary Beans, Catherine Bushong, Minnie Eslin, Melva Haller, Evelyn Hancock, Jean Ellis, Dorothy Mehler, Everett Mehler, Donald and Douglas Parsons, Mary Ready, Anita Summers, Mary Stewart, Florence Wainwright and Gladys Tillon.

OKLAHOMA CITY.—The following pupils were presented by Mrs. Delma Gormley Robey in a pleasing studio recital: Jennie Lou Sheppard, Eloise Welch, Stanley Drennan, George Smith, Galen Wimpey, Mrs. A. P. Wimpey, Patricia Prigmore, Olga Stokesberry, Laura Allen, Anna Mae Folan, Grace Pfile, Pamela Prigmore, Thelma Saxon, Betty McIlwain and Owana Meek. Mrs. Robey was assisted by Virginia Jewell, danseuse, and Ralph Robey, violinist. Another interesting students' recital was given by Kathryn O'Keefe recently. The program was presented by Ethel Holton, June Hannum, Verona Groseclose, Martha Jane Perkins, Virginia Duffy, Mary Armstrong, Thelma Springer, Lillian Alexander and Floy Vanberger. Netha Mar Jennings and Irma Groseclose, readers, assisted.

Marguerite Potter, mezzo-soprano, who has been engaged by the New York City Board of the Education Lecture Bureau for a series of fifty appearances next season, is now in Europe securing new material for her programs. She will be heard in other programs under the management of Ernest Briggs, Inc., featuring songs of the American Indian, Spain, the Norseland, Negro spirituals and songs of the South.

Although Jacques Thibaud, violinist, will be in America only two months next season, nine orchestral engagements have already been arranged for him. These include four appearances with the Boston Symphony, three with the Philadelphia Orchestra and two with the New York Philharmonic.

Cecilia Hansen, violinist, who will make her American debut next season, has concluded a tour of Finland, where, with Boris Zakharoff at the piano, she introduced Szymanowski's Sonata for Violin and Piano.

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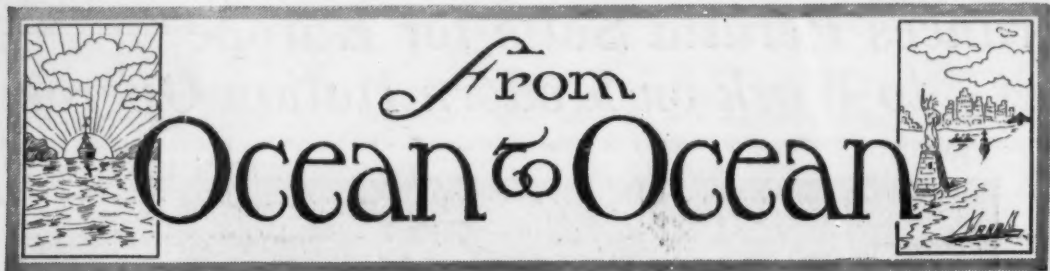
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TRENTON, N. J.—Pupils of the Virgil piano studio under the direction of Corrine Stubbs gave an interesting recital at the "Old Barracks" recently.

ATHENS, OHIO.—Sirouhee Tchorigian Arpee, head of the piano department of the University of Ohio School of Music, was heard recently in recital, presenting works of Scharwenka, Grieg, Schumann, Chopin, Grainger and Liszt.

FREEPORT L. I.—George Porter Smith, violinist, pupil of Leopold Auer, and Cornelius Van Rees, organist and pianist, at present organist at the Baptist Temple, Brooklyn, played for John D. Rockefeller at his home in Pocantico Hills on his birthday, July 7.

POUGHKEEPSIE, N. Y.—Richard de Sylva, violinist, was heard in two recitals at Lake Mohonk this month, the first as soloist with the Euterpe Club of Poughkeepsie, and the second, jointly with Martin Richardson, tenor. Mr. de Sylva has also been heard recently in two recitals at Lake Minnewaska.

CINCINNATI, OHIO.—Pupils of Tecla Vigna gave a long program of vocal music at the Cincinnati Woman's Club. Vocal pupils of Leo Thuis assisted by John McWilliams, pianist, were heard in recital in the Woman's Club Auditorium, and students of Philip and Dell K. Werthner gave a recital at the Walnut Hills Music School.

FLINT, MICH.—Pupils of Mrs. Clarence Eddy in a piano recital at Baker Conservatory were Vera Darin, Winnifred Moffett, Betty Mercer, Packard Hopkins, Eleanor Blohm, Martindale Berge, Helen Schneider, Carl Schweitzer, Dorothy Schneider, Jane Holmes, Guine-

vere Ivory, Gilbert Rubenstein, Georgia Lightfoot, Robert Moffett, Andrew Mengel and Christine March.

WASHINGTON, D. C.—Ruby Smith Stahl, soprano, presented a group of her pupils in a vocal recital at the Washington Club, those appearing being Ruth M. Hansford, Mrs. Elbert, M. Wood, Dorothy Tschiffely, Helen Bury and Clara Grandfield White. The accompanist was Mrs. Aaron G. Johnson. Mrs. Stahl entertained at a tea in honor of Dr. Sigmund Spaeth, at the Washington Club, during Music Week.

POUGHKEEPSIE, N. Y.—Senior students of Louise Virginia Gorse, assisted by Walter Lowe, baritone, were heard recently at Vassar Institute. Those taking part included: Beatrice May Jones, Ruth Elizabeth Sigler, Eleanor Wilkins, Ruth Hull, Adele May Marshall, Miles Cross, Grace Elizabeth Boyce, Ruth Swezey, Werner George Luhrs, Mrs. Herman C. Luck, Mrs. Harry Coutant, Mrs. Victor W. Sparr, William Palethrope, Ruth Edna Bedford Laurena Laura Light and Nellie Jeannette Bennet.

FAYETTEVILLE, ARK.—Henry Doughty Tovey, director of music at the school of music of the University of Arkansas, recently presented the Assembly Quartet of the Western Methodist Assembly in a vesper concert. The quartet, which comprises Alberta McAdams Stone, soprano; Anna Grace Parmalee, contralto; Carl Rosenbaum, tenor, and Paul Thompson, bass, was assisted by David C. Hansard, violinist, and Eugene Guthrie Hassell, pianist.

CANTON, OHIO.—The Junior MacDowell Club gave its last concert of the season at the home of Gertrude Dick. Appearing on the program were Evelyn

Cherry, Pauline McCool, Corrine Schlawly and Stella Reuben.—The Canton Ladies' Chorus in connection with its annual banquet was entertained by two vocal pupils of Mr. Penniman, conductor, Lucille Halverstadt and Lila Mae Messick.—Mrs. Rachel Frease-Green, vocal teacher, presented her pupils in two performances of the opera "Shanewis," by Cadman, at the Presbyterian Church and the Canton Women's Club.

CANTON, OHIO.—The organ of the new St. Paul's Episcopal Church and that of Martin Church were dedicated recently, the first by Arthur Kraft of Cleveland and the second by Edgar Bowman, formerly of Canton but now of St. Paul's Church, Brooklyn, N. Y. Recitals by pupils of the following teachers were given recently: Florence Biechele, Ira Penniman, Mrs. Charles Rowlen, Mrs. Fielding Huesman, Mrs. R. B. Manfull and Mrs. Palmer Woolsey. At a recital given by the pupils of the State School for Blind twenty-eight compositions by Mrs. Emma Daum Wernet of Canton and a former instructor in the school, were played.

MUNCIE, IND.—Pupils of Mrs. Olin Bell were heard recently in two recitals. Those taking part were Verna Page, Esther Ream, Harriette Gault, Margaret Allen, Florence Kimbrough, Virginia Kendall, Florence Paris, Mary Wilson, Margaret Thompson, Maurine Gilbert, Edith Croft, Glenn Tinkle, Malcolm Doughty, Mrs. Gladys Higgs, Inez Overcash, Marcella Brock, Thelma Luedemann, Lillian Shapera, Sarah Propps, Regina Barbeaux, Helen Rossbacker, Leonard Paris, Dorothy Jones, Virginia Carpenter, Lily Hedlund, Bernice Shapera, Elva Abbott, Melba Garver, Mildred McIntosh, Martha Nichols, Julia Alice Resoner, Jane Oesterle and Nila Kirkpatrick.

FLINT, MICH.—Piano pupils of Mrs. Laura Halstead were presented in recital recently at the Moose Temple. Those taking part included Mrs. James Parkhill, Phillis Eddy, Jack Roach, Girva Thomas, Zenda King, Dorothy Yeiseley, Robert Colladay, Claire Spears, Isadore Kennedy, Carmen Farrell, Pearl Arthur, Glennola Hartz, Ernestine Forth, Dorothy Forth, Dorothy Frey, Jack Andres, Caroline Andrews, Alice Hammond, Faron Pupard, Mary Daugh-

erty, Virginia Puffer, Helen Gault, Sara Leavitt, Paul Saunders, and Beth Larmie. Isabelle Leff, reader, assisted in the program. The following pupils of Grace M. Wood were heard in the Central Christian Church: Marjorie Dobbs, Irah Corrigan, Mildred Emerson, Marion Beckett, Gail Cummings and Frances Batchelder. Mrs. Roy MacArthur, soprano, assisted.

PIQUA, OHIO.—Violin pupils of W. E. Simpkinson, assisted by Howard Thomas, pianist, and Richard Alberly, treble, were presented in annual recital in the High School Auditorium recently. The opening number was "Legend," by Van Dyck, played by sixty-five violins, with Elfreda Lloyd at the piano. Others taking part were Beth Fisher, Margaret Amer, Charles Bishop of Lima, Howard Thomas, Ruth Adams, Alberta Bell, Craig Cairns Robert Doss, Ruth Etter, Clinton Flowers, Rose Geiger, Virginia Gilbert, Malcolm Galligan, Homer Hoffman, Harold Hensler, Worley Kendall, Lawrence Lotz, Charlotte McMacken, Carolyn McFarland, Louise Miller, Harriet Minton, Margaret Price, Lois Shilling, Lee Smith, Russell Triplehorn, Mrs. G. R. Worley, Mrs. Adam Wilgus, Florence Abe, Thelma Hull, Homer Hoffman, Harold Hensler, Robert Doss and Clinton Flowers.

FLINT, MICH.—A piano and vocal recital was given at the First Congregational Church by the following pupils of Mrs. A. J. MacKinnon: Delos Pryor, Marion Marron, Dorothy Noyle, Thelma Butler, Melvin Johnson, Grace Roska, Carrie Gough, Olive Randall, Caroline Cargill, Emma Traynor, Mrs. C. H. Lintz, Dorothy Kirby, Donald McMillan, Merrill Wisner, Charlotte Johns, David Johns, Mildred Mansfield, Grace Swartout, Ruth Sherlick, Martha Beach, Helen Springett, Alberta Hart, Louise Sheerer, Bessie O'Connor, Vernice Gower, Mildred Lennox and Grace Rudland.—In a program at the Methodist Protestant Church the following pupils of Bertha Gorham appeared: Grace Disch, Lawrence Hamilton, Clarice Thompson, Hazel Hempstead, Grace Annis, Earl Smith, Ethel Anway, Mona Caine, Esther Allen, Kathleen Swanson, Alice Hempstead, Luella Loomis, Bertha Morse, Dorothy Kennedy, Loraine Hull, Marguerite Caine.

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Scriabine the Russian Pioneer Explorer of a New Harmonic World

[Continued from page 5]

pseudo-counterpoint by Sabaneieff—is achieved by the frequent use of melodic figuration. Herein he is the very counterpart of Stravinsky, with whom melody, and even a lesser quantity, the interval, is at the basis of all innovations.

Neither is Scriabine an innovator in the bigger rhythmic and formal units. He invariably employs the stereotyped four-bar phrase, obtaining through it a crystal clear structure of the whole. This whole is invariably either in prelude or sonata form. And the latter is simplified to a degree which makes it appear as child's play even as compared with Beethoven. There is a suggestion of a possible sonatina form. Herein Scriabine is the very counterpart of Wagner, the champion of infinite melody and unrestricted form.

But Scriabine is an innovator in the sphere of harmony. Rhythm and melody are with him entirely subordinate to harmony. There have been two kinds of innovators in this sphere: creators of new successions of old harmonies like the Prince of Venosa or Wagner, and creators of the harmonies themselves, new tonal combinations, like Beethoven or Chopin. Scriabine belongs to the latter, but in opposition to them he does not seek his harmonic treasures everywhere. He seeks them in one particular direction, which leads him along a strictly legitimate path, along lines indicated by nature itself.

His unconscious goal is the ultra-chromatic world, i. e., the world of tertian tones and quarter tones, and what is most astounding is that he guessed the new harmonies and the structure of timbres through no process of calculation, but by sheer force of intuition! We are thus confronted in Scriabine's case with what seems a huge contradiction: the ruler of the most tempered instrument, the composer 90 per cent of whose output belongs to this instrument, finds himself face to face with a world of sounds that he is unable to incarnate on this instrument. He begins to hover on the brink of the ultra-chromatic mode, and never once loses his balance, never once strikes a false note. Truly great is his mastery. Scriabine stands out as a complete conqueror in the element in which he is creator.

Treasure-House of Vast Possibilities

The basis of Scriabine's harmony is no longer the triad, but the six-note chord which first finds a complete realization in "Prometheus" (1910). This chord is based on the more distant upper partial tones of a sound—C, D, E, F sharp, A, B flat—and is arranged in ascending fourths. In essence it is of an ultra-chromatic nature, since some of the upper partial tones will not fit into the

frame of the tempered system. Thus it opens up incalculable possibilities which may not be exhausted a hundred years from now.

Scriabine's harmony, having become so complex, his melody is fused in his harmony, and his mode is the sum total of the notes of his harmony. Ordinarily, however, a mode is determined by several harmonies. Thus the feeling of mode disappears, and Scriabine's music becomes atonal. There is in reality very little change of harmony, but its fundamental complexity, increasing in the post-Promethean sonatas—in the Seventh Sonata the D is lowered to D flat, and in the eighth the E to E flat—leads to it a wonderful variety and involvement which is enhanced by Scriabine's discoveries in the domain of the small rhythmic and formal units.

This is another field wherein he stands out unique. While the structure of the phrase, the period, the whole piece is marvellously clear and symmetrical, the bar and the beat in Scriabine's music are complicated beyond belief. In other words, the material which he uses to construct his buildings is of the most precious and refined nature, while the buildings themselves are models of simplicity, symmetry and grace.

There are no limits to the variety, quaintness and capriciousness of Scriabine's bars and beats. He loves nervous syncopations flashing up like lightning, energetic accents, imperative, fitful rhythms, combinations of uneven quantities. What he has affixed on paper is often far removed from what he intended. Therefore, his innumerable rubatos, curves, shadings of tempo, imperceptible suspensions of rhythm. Those who have heard him play have noticed how different his rendering was from what one saw written or printed. Yet these differences were always the same.

Scriabine's Sweeping Vision

It is clear that the means of musical notation are inadequate for his purposes of rhythm. The latter struggles against the meter and bar-line just as his harmony struggles against the tempered system. But while capricious, magic rhythm is part and parcel of his nature from the very first works, the predominance of harmony over melody does not manifest itself until much later. Right up to the Third Symphony (1904) melody is victorious. But then the harmonic revolution starts to proceed at a terrific pace and subdues melody far into the background. In Scriabine's last works his harmony has reached the line where complexity and simplicity meet. And, curious as it may seem, we again find here, in isolated instances, a purely melodic outline. It was at this stage that further revelations were cut short by an untimely death.

Few composers can vie with Scriabine in the brightness with which he incarnated his inner life in his music. It is outside the scope of this brief statement to go into Scriabine's cosmic conceptions, his philosophy, his grand vision of the Mystery that was to terminate the life of our race. Every stage of the gigantic evolution of his mind, however, achieved a marvellous fullness of expression in his music. There are no seams, there is no abatement of inspiration. He is always himself. His mastery was such that the defiant harmonic innovations which might have been of a tentative and incomplete nature, became transformed into the greatest musical values. In this he can only be compared

to the greatest figures in musical history.

And if one compares him to other contemporary innovators, one cannot fail to observe one fact immediately. They are all closely connected with the past; but Scriabine alone is far removed from it, and stands face to face with the ultra-chromatic world. Schönberg, for example, likes to speak of himself as the continuator of the classics, of Wagner, of Gustav Mahler. Scriabine reached at the time of the "Poem of Ecstasy" (1908) and "Prometheus" the point when all that preceded him was for him done with and dead. Wagner alone moved him longer than anyone else, but this was because he saw in him a sort of forerunner, and this not musically, but philosophically. He saw in him a forestalment of his idea of the synthesis of all arts which was to be embodied in the Mystery.

But, musically speaking, Scriabine alone plunged headlong into a new world. In the words of Sabaneieff, his friend and biographer, "Scriabine alone perceived the image of the ultra-chromatic abyss, and contrived to hold on to the apparition, being forced to remain within the boundaries of the tempered system." Is not this perhaps one of the reasons why there is as yet no direct line of his followers, no school of music based on his harmonic discoveries? Was not the scope of his vision such as had not entered the mind of any of his predecessors, excepting perhaps Beethoven, whose last works have long remained a complete mystery and found no followers for several generations? Is it not likely that in Scriabine's case we are confronted by a similar phenomenon, and that some fifty years hence his legacy will have become the fruitful sources of a new and glorious phase in the development of music?

[Professor Swan, who is of the faculty of the University of Virginia, delivered the foregoing address before the International Composers' Guild at a meeting at Wurlitzer Hall, New York, on Feb. 18. He is the author of a new book on "Scriabine," lately published by John Lane in London.]

Frederick Schorr, baritone, who appeared in America last season with the German Opera Company and has since been engaged to sing at the Metropolitan, is resting at his home in Cologne. Before returning to America in the fall he will be heard at the Staatsoper in Berlin.

Guiomar Novaes, pianist, will spend the remainder of the year at her home in São Paulo, Brazil. She will leave for Europe in January for a series of orchestral and recital engagements. Her programs will include compositions by John Powell and Marion Bauer. Mme. Novaes will return to America in October, 1924.

Helen Stanley, soprano, has gone to her home at Twin Lakes, Conn., for the summer. She will feature again next season songs by Ossip Gabrilowitsch, whose, "I Love Her Gentle Forehead," "Good Bye" and "The New Day," figured prominently in her recent programs.

Kathryn Meisle, contralto, was last week engaged for appearances next season in Manchester, N. H.; Pittsburgh, Chicago and Washington, in all of which cities she was heard last season. Her first engagement will be at the Reading Sängerkongress on Sept. 1.

The Minneapolis Symphony will begin its next tour of the South and Southwest in the latter part of next April. Among the cities in which it will appear are Roanoke, Rock Hill, Macon, New Orleans and Austin.

Fellow Townsmen Hail Jacobino as Soloist in Philadelphia Concert



Sascha Jacobino

Sascha Jacobino, violinist, one of Philadelphia's most prominent artists, was chosen as the first soloist in the series of concerts that is being given by the Fairmount Park Symphony under the baton of Henry Hadley. His playing of Bruch's G Minor Concerto and Sarasate's "Zigeunerweisen" evoked high praise. The organization is composed of players of the Philadelphia Orchestra. Mr. Jacobino is now being booked by his manager, Catharine A. Bamman of New York, for his third transcontinental tour, in the course of which he will appear in recital, with orchestra, and in several joint concerts with Alice Gentle, mezzo-soprano. He will also be heard again in the series of concerts being arranged by Miss Bamman for the Griffes Trio, of which he is a member.

Ethyl Hayden, soprano, will open her season with a recital in Washington, Pa., followed by appearances in Newcastle, Uniontown, Franklin and Sunbury. Other engagements include an appearance with the Detroit Symphony and a New York recital in November.

Ernest Schelling, pianist, who is now at his villa in Switzerland, is preparing for coming appearances at the all-American Music Festival which is to be given in Vienna in the early fall. Several of his new compositions which will appear on his program in America next season will soon be off the press.

Alfredo Oswald, pianist, who has been re-engaged to head the piano department of the Peabody Conservatory of Music in Baltimore next season, is spending the summer in Williamstown, Vt. He will give two recitals in Aeolian Hall, New York, next winter.

Olive Nevin, soprano, and Harold Milligan, who will make a tour of the Middle West next March, will give their costume recital, "Three Centuries of American Song," in St. Joseph, Mo.

Georges Enesco, violinist, conductor and composer, who will be heard again in America next season, will give concerts in Paris and London before returning to this country.

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People And Events in New York's Week

TCHAIKOVSKY LIST OPENS THIRD WEEK AT STADIUM

Rubin Goldmark's "Samson" Led by Van Hoogstraten—Barclay and Van Vliet Soloists

An all-Tchaikovsky program was given by the New York Philharmonic, under Willem Van Hoogstraten's baton, at the Stadium on July 16. An audience estimated at 9000 persons testified to the popularity of the Slavic composer, whose "Pathétique" Symphony, "Nutcracker Suite" and "1812" Overture were played.

Rubin Goldmark's "Samson," the third American work to be given this year, was a feature of Tuesday's concert, in which Strauss's "Salome's Dance" and works of Weber, Liszt and Sibelius were given.

John Barclay, baritone, the second soloist to be heard in the series, sang an aria from "Alexander's Feast" by Mandel and Schumann's "Three Grenadiers" on Wednesday, and was given a cordial reception. The orchestra gave Strauss's "Death and Transfiguration," the Overture to Glinka's "Russlan and Ludmilla," excerpts from Mendelssohn's "Midsummer Night's Dream" music and Liszt's Second Rhapsody.

César Franck's Symphony in D Minor topped the list on Thursday. Mr. Van Hoogstraten giving a reading of much beauty. Three Wagnerian excerpts made up the latter half of the program.

A novelty was given on Friday, in Bossi's "Intermezzi Goldoniiani," which with Brahms's "Academic Festival" Overture, Tchaikovsky's "Capriccio Italien" and works of Mozart, Wagner and Grieg, made up a list of unusual distinction.

Cornelius Van Vliet, cellist, played Servais' Fantasy and Variations on a Melody by Carafa, Op. 17, with fine technical skill and tone quality on Saturday. The orchestra was heard in familiar works of Bach, Weber, Massenet, Tchaikovsky and Wagner.

The First Symphony of Brahms had a creditable performance on Sunday evening, and Bach's Brandenburg Concerto, No. 3, was well given by the string section. Berlioz's "Benvenuto Cellini" Overture and three movements from MacDowell's "Indian" Suite followed.

Buck Pupils Give Successful Programs

Alma Milstead, who for the second time has won the Dudley Buck scholarship awarded under the auspices of the Texas Federation of Music Clubs, gave a recital in Marshall, Tex., upon her return from her first winter's work recently. The recital was in the nature of a home-coming, and she exhibited the results of her training in a program that included songs and arias in several languages. Thomas Conkey, baritone, also a pupil of Mr. Buck, is making a success as one of the leading singers in the St. Louis Municipal Opera Company. He has been heard in "Prince of Pilsen," "Die Fledermaus" and "Sweethearts," in which he created the baritone rôle. Mr. Buck, who will soon close his third season at the University of Kansas Summer School, gave a talk on voice production on one of the Kansas City Star's six o'clock radio programs recently. The lecture was illustrated by his pupil, Lucinda Shutt, contralto.

Broadcast Wanamaker Organ Concerts

The new concert organ in the Wanamaker Auditorium has been heard recently by radio from Station WJZ. Since the first recital, broadcast by Charles Courboin on June 9, recitals have been given regularly by Alexander Russell and J. Thurston Noé. These concerts will continue throughout the summer, and beginning in September, arrangements have been made to set aside a certain evening each week for broadcasting. Among those who will be heard later are Mr. Courboin and Marcel Dupré.

Chalif School of Dancing Holds Commencement

The commencement exercises of the Chalif Russian Normal School of Dancing were held at the Town Hall on the evening of July 20. An elaborate program, given by solo dancers and ensem-

bles, was divided into four parts, comprising "character," Oriental, national and interpretative dancing. Diplomas were presented to Kay Seal, Anna K. Cross, Luzette Aaron and Margaret Millar of New York; Frances Finn, Brooklyn; Edith Donnell, Flushing, L. I.; Irma Klopheus, Newark, N. J.; Harriet Russ, Rahway, N. J.; Grace Moritz, Closter, N. J.; Vesta Gannett, Westfield, Mass.; Sophie W. Reed, Ogden, Utah; Anne Downer, Davenport, Iowa; Elsie Robinson, Frostburg, Md., and Dolores Smith, San Diego, Cal. Winners of medals included Miss Donnell, Hildgarde Harper, Margaret Montgomery, Miss Moritz, Miss Reed and Miss Seal. The music for the dance recital, comprising works of more than a score of composers, was played by Jascha Samsoos, pianist. The faculty of the school includes Louis H. Chalif, principal, and Rose I. Byrne and Edward L. Chalif, assistants.

Soder-Hueck Pupils Sing for Radio

Mme. Soder-Hueck, who is conducting a six-weeks' vocal course for teachers and professionals at her Metropolitan Opera House studios, has accepted the invitation of the WJZ radio station in Aeolian Hall to present several of her professional singers from time to time. The first of these programs was given by Anita Reichl, soprano, and Joseph Hempelman, tenor, on the evening of July 20. They were heard in arias by Flotow, Leoncavallo, Verdi and Wagner and songs by Curran and Schubert, and before the program was finished several requests for extra numbers were received. On the evening of July 24 Helen Lane, coloratura soprano; Gertrude Herlein, dramatic soprano, and Bernard Schram, tenor, gave the second program, presenting numbers by Donizetti, Gounod, Halévy, Warford, Meyerbeer, Sanderson, Verdi and Arditi.

Mandell Pupils Play in Ridgewood

Sidney W. Mandell presented his piano pupils in recital in the Pease Memorial Library in Ridgewood, N. J., recently. Those heard were Virginia Jackson, Minnie Carleton, Evelyn Nied, Isabelle Lee, Marjorie Young, Helen Read, Emilie Carleton, Janet Richter, Charney Nicolai, Margaretta Moran, Ruth Harvey, Helen Nied, Phyllis Walker, Ruth McIntosh, Marina Van Lenten, Vivian Simmonds, Adelaide Houlihan and Thelma Woltman. Mr. Mandell, who is a pupil of Alberto Jonas, played three of his own compositions, a waltz by Jonas and numbers by Chopin, Palmgren and Rubinstein.

No Sunday Night Concerts at Hippodrome Next Season

It was announced last week that the New York Hippodrome had been bought by the B. F. Keith interests for use as a vaudeville house, ending the rumor that a hotel was to be built on the site. The office of E. F. Albee, president of the Keith Circuit, when questioned regarding the use of the Hippodrome in future for concerts on Sunday nights, stated that the theater would no longer be available for concerts as it would be used for vaudeville every night in the week.

Simmons Pupil Sings in Baltimore

Sally Keith, soprano, a pupil of William Simmons, baritone and teacher, has been acclaimed in Baltimore as a member of the DeWolf Hopper Company. She is singing leading rôles in the "Mikado," "Pinafore," "Robin Hood" and other operas. She was formerly a member of the American Singers Company in New York and sang last season with the "Tangerine" Company.

Armenian Pianist Comes to America

Natan Cyganeri, Armenian pianist and teacher, for eight years professor at a conservatory of music in the province of Kankas, Russia, arrived in this country recently and has opened a studio in Park Place, Brooklyn. He is a pupil of Mikalowski and Domanewski. He gave a concert on board the President Fillmore, playing numbers by Debussy, Cui and others, including his own "Elégie."

Estelle Gray-Lhevinne, violinist, gave a recital before the summer students of the State Normal School at Indiana, Pa., recently.

WITMARK OPENS NEW HOME

Music Publishing House Celebrates Removal to Enlarged Quarters

M. Witmark & Sons, music publishers, celebrated the opening of their new offices and warerooms, at 1650 Broadway, with an all-day reception on July 10. Several hundred persons, including prominent actors, singers, composers, lyric writers and many well known in other fields, called during the day to congratulate the three brothers on the growth and success of the business. There were also radiograms from many persons in distant cities, several being received from London, and baskets of flowers from many of the music houses in New York. There was also a remembrance from the older alumni of Public School 28, where the Witmark brothers went to school, and a visit from three of their old teachers, now on the retired list.

The feature of the celebration was the presentation by the employees of a bronze tablet, bearing a tribute and the names of the donors, from Henry Hart, the oldest employee, who joined the firm in 1885, to those who have been associated less than a year. The presentation speech was made by Mr. Bennett, auditor, who has been with the firm for many years.

Committee Formed to Collect Works of Hans van den Burg

A committee, known as the Hans van den Burg Memorial Committee, has been formed to collect the compositions of the late Hans van den Burg, pianist and composer, who died in New York last October. This committee, of which several eminent artists and fellow countrymen of Mr. van den Burg are members, will co-operate with a similar organization that has been formed in Holland, his native land. It is known that he composed many works that have not been found since his death, and it is hoped that these may be discovered and published. John Lyons, 75 Sherman Avenue, New York City, is the temporary chairman of the committee, to whom information may be sent.

O'More to Sing with Gallo Forces

Colin O'More, who has been heard in many of the larger cities with outstanding success, will make his debut as one of the leading tenors of the San Carlo Opera Company in October. He will essay the part of Pinkerton with Tamaki Miura in "Butterfly" Rodolfo with Anna Fittiu in "Bohème," and also the tenor rôles in "Cavalleria" and "Faust." This will be Mr. O'More's first appearance in America with a regular opera company, but he sang for two seasons in opera in France, where he spent four years studying under Jean de Reszke. Since his return to New York, he has continued his study under William Vilonat, adding several new rôles to his repertoire. Following his season in opera, Mr. O'More will give a New York recital in Carnegie Hall next March.

Three Summer Festival Concerts to Be Given at Columbia University

Three concerts will be given as a festival by the chorus of Columbia University under the conductorship of Walter Henry Hall during the summer session. The first will be given in the gymnasium on Aug. 13; the second, a historical choral concert, will be given in St. Paul's Chapel on Aug. 14, and the third, a performance of Gounod's "The Redemption," will be given in the gymnasium on Aug. 15. All singers are eligible for membership in the chorus, whether students of the University or not.

Goldman Band Gives All-Italian Program

Among the programs given by the Goldman Band, under the leadership of Edwin Franko Goldman, in Central Park during the week of July 15 was an all-Italian one on Friday evening. Works by Verdi, Rossini, Mancinelli, Puccini, Ponchielli and others were played. On Monday works by Mozart, Wagner and Massenet and Rybner's "Prince Ador" Ballet Suite were given. Vincent C. Buono, cornetist, was the soloist. Frieda Klink, contralto, and Salvatore Cucchiara, euphonium player,

were heard on Wednesday and the band gave the "Oberon" Overture of Weber, Chabrier's "España" and other numbers. Suzanne Clough, mezzo-soprano, sang an aria from "Mignon" on Saturday, and on Sunday, when Mr. Buono was again the soloist, a fine program included Sibelius' "Finlandia," Saint-Saëns' Prelude to "The Deluge" and works of Wagner, Berlioz and Goldmark. Record audiences attended the week's programs. The management of the concerts announced that, owing to the success of the recent "Stabat Mater" performance, the band and vocalists would give Verdi's Requiem and a complete performance of "The Messiah" next season.

Music Forum Invites Composers to Submit Scores

The Contemporary Music Forum, a society of New York musicians and music patrons organized to foster new or unfamiliar compositions of merit by present-day composers by giving private auditions of such works and thus bringing them to the attention of those in a position to further public performances of them, invites composers to submit their works for consideration. Compositions in all forms are eligible. They must be sent in without any mark of identification, but with a sealed envelope containing the composer's name and address attached to the music. They will then be numbered correspondingly and passed on to a selected jury of distinguished musicians, whose names will be made known on request. Compositions must be sent in between Oct. 1 and 15, 1923, addressed to the Secretary, Contemporary Music Forum, care of the Music Department, New York Public Library, 121 East Fifty-eighth Street, New York City.

Beethoven Society to Occupy New Rooms in Early Autumn

The Beethoven Society of New York, which has leased the two upper floors at 65 West Forty-fourth Street for a headquarters, will occupy this new center in the early autumn. Renovation of the rooms has been nearly completed and they will be used during the coming season as the social headquarters of the organization. It is not the purpose of the Society to give public musical or other programs in its new home, according to an official statement. The site has been leased for five years from the management of the Hotel Algonquin, which adjoins it. The administrative offices of the Beethoven Society will remain in Aeolian Hall.

Max Caron Sings at Rialto

The outstanding feature in the musical program at the Rialto this week was the singing of Max Caron, baritone, who made his debut in the aria, "Vision Fugitive," from Massenet's "Hérodiade." Gladys Rice, soprano, was the other soloist, singing a number by Openshaw. Hugo Riesenfeld and Joseph Littau alternated at the conductor's desk, leading the orchestra in Rossini's "Italiana in Algeria" and a Riesenfeld "Classical Jazz." At the Rivoli Theater Paul Tisen and his Russian Orchestra played three numbers, "Black Eyes," "Romance" and "Guitare." The soloist was Emma Noe, soprano, who sang an aria from Lehar's "Gypsy Love."

Adelaide Fischer Goes to Maine

Adelaide Fischer, soprano, has gone with her husband, Godfried Federlein, organist and composer, to the Maine woods, where she is spending her time in recreation and in preparing new programs for next season. Miss Fischer's repertoire will include several programs which she will give before various music study clubs, supplementing their regular courses of study. These will be in the nature of lecture-recitals, touching upon the history, development, style and appreciation of the songs. Charles Drake is her manager.

McCall Lanham Pupils Sing

Pupils of McCall Lanham gave a recital at the American Institute of Applied Music on July 11. The program was given by Ada B. Willis, who sang songs by Secchi, Dobson, Margetson and Del Riego; Charles Brandenburg, in songs by Wilson, Leoni, Cadman, Rachmaninoff, Denza and Easthope-Martin; Gladys L. Davis, in "The Army of the Dead" by Morris, "J'ai pleuré en rêve," by Hûe, and numbers by Dichtmont and Stickles, and Avis Day Lippincott, who sang three songs by Campbell-Tipton. A good-sized audience applauded the singers.

Bringing Forth Songs Which Voice Ideals of the American People

By Kenneth S. Clark

IN one of Deems Taylor's Sunday music reviews in the New York World he reproduced a brief short story. It was found in a magazine published by the pupils of the Modern School at Stelton, N. J. The story, which was written by seven-year-old Maxie Steinberg, consists of the following:

"Once there was a man who wanted to go to the moon he climbed on top of the house and fell off and killed himself and he said I will never do that again it is too dangerous."

Our friend, Deems, confessed that he could think of no musical moral to append to the tale. But there is a moral in the present instance as follows: Beware of starting any musical movement that may seem as Utopian as the improving of people's songs. It is too dangerous. Ten to one you will be misunderstood. The American people seem unable to conceive of anyone's starting a campaign for anything—it must always be against something. It is as if one could not build a thing without destroying something else. Probably this is because we have lately been the victims of so much forcible uplift. When a new movement comes along, the weary public catalogs it merely as "more reform." Such for a short time was the opinion in some quarters of the campaign that has now been crystallized in the Committee on People's Songs.

This committee grew out of the Recreation Congress at Atlantic City, which was under the auspices of Community Service and the Playground and Recreation Association of America. Before the music section of that Congress S. A. Mathiasen, a Community Service worker who had spent the previous year in study in Denmark, spoke of the folk movement in that country, in which some of the leading poets and composers had devoted their powers to creating simple, melodic songs of the people. The words of nearly 700 of such songs are printed in the People's Colleges' Song Book, of which nine editions have been published, and in the People's Colleges' Melody Book, which contains both the words and music.

Well, the music section at the Congress had been discussing how the repertoire of songs for community singing might be bettered. The suggestion therefore popped up: Let's apply to our own music the lesson learned from Denmark. The music section then prepared a resolution which was passed by the Congress. It was resolved "that an appeal be made to the poets and composers of America to the end that they create more songs of the people." Moreover, it was recommended that an organizing committee be appointed to start the ball rolling. The ball has been rolling to such effect that the Committee on People's Songs now consists of nearly fifty leaders in music, literature, the drama and social service, including the heads of the national organizations devoted to music.

The misapprehensions to which I have alluded caused the committee to realize the necessity for preparing at once a brief statement of its purpose. It was decided first to adopt the name Committee on People's Songs, with this supplementary statement: "Devoted to Discovering, Inspiring and Fostering Worthy Songs Which Reflect the Life and Ideals of the American People." Next, our purpose as stated in that sub-head was elaborated as follows:

1. *Discovering*: To search out through a widespread expression of public opinion the best existing songs that are suitable for community singing.

2. *Inspiring*: Through an aroused public opinion to impress the poets and composers of our country with their responsibility for creating songs which shall give voice to the life and ideals of the American people.

3. *Fostering*: To enlist the support of all sympathetic forces in the wide circulation and use of songs, both old and new, which win the thoughtful approval of the American people.

Coda: The purpose of song is to enrich and interpret life, both at work and at play. Songs which adequately express the varied aspects of the life of the people must therefore include not

only such phases as love of country, home and fellow-man, but also joy in work and zest in play.

Results from Questionnaire

Such is our Confession of Faith. In carrying out Article No. 1, *Discovering*, the committee sent a questionnaire to active leaders of community singing throughout the country. We wanted to discover which the leaders considered to be the best songs of American origin now being used in community singing. The leaders undoubtedly followed not only their own preferences, but especially the desires of the people as shown by the songs which "went well." Replies have been received from upward of fifty leaders, and the composite list is here announced for the first time. The songs that received the greatest number of votes are listed in the order of votes cast for each as follows:

"America, the Beautiful," ("Materina"); "Old Folks at Home," "My Old Kentucky Home," "Battle Hymn of the Republic," "Old Black Joe," "America," "Dixie," "Star-Spangled Banner," "Sweet Adeline," "Carry Me Back to Old Virginia," "There's a Long, Long Trail," "Home, Sweet Home," "Till We Meet Again," "Working on the Railroad," "L'il Liza Jane," "Columbia, the Gem of the Ocean," "Sweet Genevieve," "Good Night, Ladies," "A Perfect Day."

The question arises, Does the topic of *Discovering* end when we have recorded only the songs which the leaders report as already being favorites with the people? May there not remain the discovery to the people of the songs which thoughtful musicians believe ought to be used in community singing, irrespective of whether or not they are now sung. For instance, the members of our committee are making up a new list, retaining the songs on the above list that they favor and adding various others. In this way we may obtain a second composite list, approached from another angle. Replies that have already come in from the committee indicate that the order of votes cast by them for the various songs will be different from that in the leaders' list. For example, "America, the Beautiful," drops from first place to seventh. That has a significance: The leaders voted almost unanimously for this song because they use it constantly and know its appeal. Moral: "Make good songs familiar."

It is also a vital part of the committee's plans to take a referendum to the people. We expect to have local voting contests through the newspapers. The

combined list of songs resulting from all these inquiries is to be published by the papers for balloting. The individual will also be free to add to the ballot any additional favorites of his own. It will be interesting to see if the choice of songs varies in different sections of the country. At all events, this widespread inquiry should give us a fairly accurate opinion as to which are "the most beloved songs of the American people."

Challenge to Composers

In carrying out Part 2 of our purpose, *Inspiring*, we aim to focus public opinion upon the poets and composers of our country. Surely they will accept that challenge, for they should be impelled no less by love of country than by an inspiration to enrich our song literature. Here's hoping that they will respond to this peace-time need with the enthusiasm that they showed in wartime.

However, as the chairman of this committee, Peter W. Dykema, said before another musical convention, "The committee has no conception that it can say to the writers of song, 'Come, sit down and write an abiding American folk-song of patriotism, sentiment, humor or what not.' It does, however, maintain that while no man can tell when he will produce something that has permanent value, he is more likely to do something worth while if he has a large purpose in mind and if he is assured that, when it is produced, a body of sympathetic and influential men and women will strive to give it adequate recognition."

We are taking practical means to interest the authors and composers. The former are being approached through the associations of poets and through poetry and other literary magazines; the latter through every avenue of musical propagation.

Now for the third main point, *Fostering*. Unless these songs, old and new, are actually sung by the people, there is little use in discovering or inspiring them. Theodore Thomas said, "Popular music is familiar music." Let us make the best songs familiar to the public. We have high hopes of accomplishing this through the committee's widely inclusive membership.

In the replies to the committee's questionnaire, certain songs appeared on almost all of the lists. One reason for this is that those songs are available in many collections used for community singing, not only in the several excellent books of community songs, but also in the Community Service leaflet containing words only. Thus, to a large extent a repertoire of songs has been standardized throughout the country. Let us increase that list constantly with worthy songs, both old and new.

Now for a special application of this plan to school music supervisors. Ever since the war period, when community singing established connections between

the schools and the people at large, the school authorities have felt the necessity of maintaining a contact with the desirable elements of life outside the school room. For instance, many of the supervisors continue to use occasionally with the children a few of the better popular songs. All are paying much more attention to the teaching of folk-songs which the children will sing after they leave school. There is the movement among the supervisors to focus upon a comparatively small list of songs which every child should know. One of the efforts of this committee will be to ascertain just what American songs might properly belong on that list. This will undoubtedly be a guide for the supervisor who may not have the opportunity to make such a broad and intensive study. Furthermore, the resulting list of songs will be widely discussed in the newspapers. The teaching of these songs, therefore, in the school room will strengthen the feeling of a real relation of the school to life, which every good teacher is seeking for her children.

[The above article is reproduced, in part, from an address delivered before the Music Supervisors' National Conference in Cleveland by Kenneth S. Clark, of Community Service, secretary of the Committee on People's Songs.]

AUBURN, N. Y., PLANS BI-MONTHLY RECITALS

Chamber of Commerce Raising Fund for Series of Artist Concerts

By Harry R. Melone

AUBURN, N. Y., July 21.—Providing the best artists in order to elevate the musical standards of the city is to be made a civic undertaking in Auburn. The Chamber of Commerce, to achieve this end, is working hand-in-hand with the Auburn Morning Musicales, according to chamber directors.

A special committee from the chamber has been quietly getting subscriptions to swell a fund of the Morning Musicales for securing ten fine recitals, to be given every two weeks here through the winter. The response to the solicitation has been generous and the interest is keen in the project, according to reports.

The admirable accomplishments of the Auburn Symphony during the past season is believed to be largely responsible for the awakening to the realization that Auburn is a musical town and needs but a bit more encouragement to make it stand out as such. The community orchestra, with musicians of all ages, also has demonstrated that the love for music is keen here.

Mrs. Edwin F. Metcalf, president of the Morning Musicales, states that arrangements have already been made for three recitals during the coming season by professional artists. The first will be given Dec. 4, when Loraine Wyman, soprano, will make her first public appearance in this city. On Jan. 2 Guy Maier and Lee Paterson will give a two-piano recital. On March 12 a concert will be given by Richard Crooks, tenor, and Mme. Lucile Delacourt, harpist.

PASSED AWAY

Claude Terrasse

PARIS, July 14.—Claude Terrasse, organist at the Church of the Trinity and a well-known composer of light opera, died on June 30. Mr. Terrasse, who was fifty-six years old, was the composer of numerous light works which attained considerable popularity. One work, a musical setting of "Le Mariage de Télémaque" by Donnay and Lemaitre, was produced at the Opéra-Comique.

Josephine Jennings Percy

Mrs. Josephine Jennings Percy, for a number of years soprano soloist of All Souls' Church, New York, and a member of the faculty of the Englewood Conservatory, Englewood, N. J., died at the Lenox Hill Hospital on July 22. Mrs. Percy was the wife of Richard T. Percy, organist of the Marble Collegiate Church, New York, and conductor of the New York Mozart Society.

RUBY ERWIN LIVINGSTON.

Arkansas Making Rapid Strides Toward Higher Musical Standards

RUSSELLVILLE, ARK., July 23.—Arkansas has been making genuine progress in a musical direction. During the past two years a system of standardization for music teachers has been worked out, asking teachers to take examinations under a State board. A majority of teachers have readily acquiesced in the plan.

The next progressive step was to induce schools and colleges to allow credits for music education. This was slow work, for many teachers in the school-room have regarded music as only a side line, hindering rather than helping the student. But a system of grading was evolved by which the music teacher agreed to examine the pupils at intervals, grading according to the progress made during each year. When this was accomplished and shown to the teachers' associations, they readily agreed to give credits for the work done. Each year's work in music, during the high school period will be regarded as half a unit, and two full credits are now allowed for music.

This movement has attracted the attention of musicians of other States, who have investigated the plan. Thus far seven other States have adopted it, and the Music Federation is advocating and spreading the idea elsewhere. It is a source of gratification to the musicians of Arkansas to know that we are pioneers in this movement.

Also Arkansas captured a prize recently for the greatest increase in fed-

erated music clubs in the State, more than trebling the number of clubs during the year.

Particularly among the very young is progress marked, and music appreciation is growing by leaps and bounds. Community singing has been established in the smaller towns, in the hope that we may do our share toward making America a singing nation. The young artist, too, is coming in for a measure of substantial encouragement, a fund for prizes being raised which will serve to defray traveling expenses at the various places to which the artist must go for the contest.

One of the leading State papers, the Arkansas Democrat, recently held a contest for the best musical compositions among amateurs in the State. This created much interest and met with a hearty response.

At the State Federation meeting of Music Clubs, held recently in Fort Smith, clubs were asked to patronize American artists as much as possible when bringing attractions to their towns and to lend their influence toward the singing of opera in English.

Musical pageants have been given in various towns and cities, and altogether it has been a most successful year in the study of music throughout the State. Clubs have been encouraged to bring standard artists instead of mediocre lyceum courses and the usual cheap attractions sometimes patronized by the smaller towns.

SAN ANTONIO, TEX.

July 21.—Oscar Nicastro, 'cellist, and Rita de Simone, dramatic soprano, were heard in recital at the home of Dr. Aureliano Urrutia, assisted by Mildred Wiseman, violinist, and Walter Dunham, accompanist, on July 13. Mr. Nicastro exhibited virtuoso skill in numbers by Beethoven, Bach and Lully and a group of compositions and arrangements by himself. Mme. de Simone revealed a voice of beauty in songs by Pergolesi, Ponchielli, Del Riego and Ponce. Miss Wiseman, a local violinist, played numbers by Wieniawski and Hubay with admirable finish. Mr. Dunham was a dependable accompanist.—More than \$1,700 was realized for the Milk and Ice Fund from a pageant given recently at San Pedro Park by the Edna Park Players, with music by local choral societies. Julien Paul Blitz conducted. Accompaniments were played by an orchestra from the local Musicians' Union. Assisting were the D. O. O. K. Band, led by V. Kusera; the Elks' Band, led by Otto Zoeller, and the Masonic Band, of which Frederick E. Mills is conductor.

GENEVIEVE M. TUCKER.

Olga Steeb Organizes Piano School in Los Angeles

LOS ANGELES, July 21.—Olga Steeb, pianist, has announced the opening of the Olga Steeb Piano School on Sept. 4. She will have a staff of twenty-six teachers, all of whom have studied with her and have been teaching in their respective communities with marked success. Her husband, Charles Edward Hubach, will be the business manager and she herself will assume the directorship, the duties of which will not interfere with her concert work. Fannie Dillon will have charge of the work in theory and composition. Those who will be associated with Miss Steeb are Elizabeth Anderson, Josephine Arland, Edith Bokenkraeger, Louise Burton, Aileen Chaudet, Delphia Comer, Elizabeth Copeland, Margaret Crist, Fannie Dillon, Catherine Egan, Lucilee Fancher, Alice Frazier, Bernice Hall, Clara Ingram, Florence Kelton, Iris Kuhnle, Loraine Lightcap, Thirza Merriam, Francis Nickerson, Vernon Robinson, Margaret Sharle, Zefer Sparrow, Clara Egon Steeb, Lillian Steeb, Vera Van Loan, Leona Westcott and Claude Williams.

TERRE HAUTE, IND.

July 21.—Carl N. Eppert, conductor of the Milwaukee Civic Symphony and a former resident of Terre Haute, recently visited his parents in this city. Mr. Eppert is remembered locally for his musical activities, which included the reorganization of the Terre Haute Choral Society when he was only nineteen years old. The Civic Symphony, organized only a year ago, is already on an excellent footing, being sponsored by the leading business men of the city. The concerts, of a fine musical standard, are given at reasonable prices and attract large audiences. About 2000 tickets have already been sold for next season in Milwaukee. The Terre Haute public is also responding in large numbers to the free band concerts given by the Chamber of Commerce Band at Collett Park on Sunday evenings.

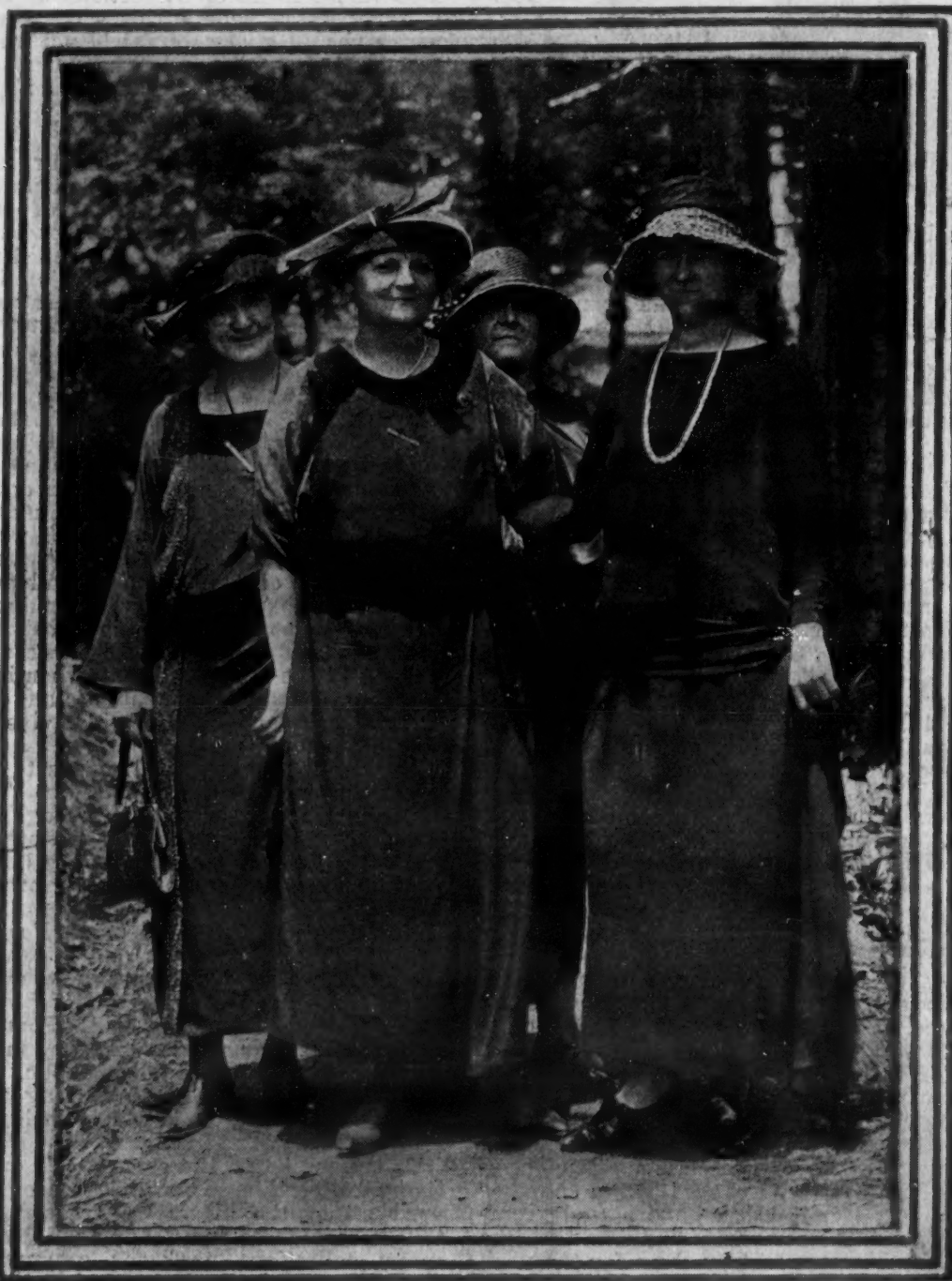
L. EVA ALDEN.

TRENTON, N. J.

July 21.—The musical attraction at Woodlawn Park for the week of July 8 was Cola Santo's Concert Band and Opera Company, F. Ficeto Cola Santo, conductor. The band program included many overtures and a few popular numbers. Two marches by Mr. Santo were included on the program. The grand opera company included Magda Dahl, soprano; Umberto Sachetti, tenor; Alessandro Modesti, baritone; Ida Lovardi, mezzo-soprano, and Giuseppe Sorgi, bass. The numbers given by the opera company included excerpts from "Traviata," "Rigoletto," "Faust," "Lucia" and "Carmen."

FRANK L. GARDINER.

National Federation Officers Visit Mt. Mitchell During Asheville Biennial



Officers of the National Federation of Music Clubs on Top of Mt. Mitchell, Asheville, N. C. During the Recent Biennial Convention. Left to Right: Mrs. Frank H. Blankenship of Dallas, Corresponding Secretary; Mrs. John F. Lyons, President; Daisy Martin of Atlanta, and Nan Stephens of Atlanta, Third Vice-President

The Whispering Gallery

PARIS lately heard some representative American music at the brace of concerts given in the Salle Gaveau, under the bâton of Lazare Saminsky. Among the scores heard were Emerson Whithorne's "New York Days and Nights" (two excerpts), Ernest Bloch's "Three Jewish Poems" and a work by Frederick Jacobi.

* * *

WHAT IMPRESSION did these compositions make in the sophisticated city on the Seine? A special correspondent of the *Christian Science Monitor* gives answer:

"The impression given by these two concerts is that the personality of the American musicians revealed to Parisians by M. Saminsky bears more or less strongly the stamp of European influences, notably those of Ravel, Debussy, Richard Strauss and the Russians. It cannot be said that any one of them has a purely ethnic or even original nature. American composers have not yet, perhaps, had time to establish a national particularism on the basis of a long tradition. But their work testifies to a great artistic movement which is bound to bring in the near future a great American musician."

THIS IS QUITE HANDSOME, especially the concluding sentence. Whenever American music is performed abroad, out come the tattered old phrases, the kindly encouragement, the gentle rebuke. One would think the French owed nothing to the Russians, aye, or to the Chinese; the Italians nothing to the French; the English nothing to the Germans, and so on round the circle. And yet these countries are centuries upon centuries older than ours. When will critics stop listening to the "outside" of music and find the thing that is in its heart? What does the music say, not how does it say it. That is what matters.

* * *

THERE ARE RUMORS in Paris that Geraldine Farrar is negotiating with producers there for a long season in the French capital. This seems to have aroused some excited feeling, since the French people are said not to have the kindest of feelings toward the diva, owing to her alleged "war record."

THE FLANEUR.

PORTLAND, ORE.

July 21.—Louis Victor Saar, guest piano instructor at the Ellison White Conservatory, with Mrs. Saar, was tendered a reception at that institution on July 9. In a program of his own compositions Mr. Saar played a group of solos, Harriet Leach sang several songs, Tosca Berger, violinist, played with the composer his sonata for violin and piano, and Flora Gray played the second piano part for his two-piano arrangements.—Carrie Jacobs Bond was a delegate to the convention of the National Federation of Business and Professional Women, which met here recently. She entertained the members with an informal talk and sang some of her own songs. Portland musicians who appeared on convention programs were Kathryn Crysler Street, Jane Burns Albert, Jeanette Boyer Xanten, Venita Headman, Mrs. Ray Nelson and Frank Jue and the Columbia Concert Orchestra of women, led by Frances Knight.

JOCELYN FOULKES.

TUSCALOOSA, ALA.

July 21.—Raymond H. Cox, vocal and piano teacher at the University of Alabama Summer School, gave an interesting recital in the University Auditorium on July 17. He played a group of piano solos in artistic style and with ample technique, and sang several songs in resonant baritone voice and with marked feeling. Notable among these songs were "Yesterday and Today" by Spross, Lily Strickland's "Mah Little Batteau," and Foster's "One Golden Day." Helen Henderson played some piano solos. Lillian Pugh, soprano, sang with charm, and a group of three numbers was also tastefully interpreted by Gladys Williams. Mr. Cox will settle in Tuscaloosa and will have charge of the new department of piano music to be introduced in the University of Alabama this fall. He will also assist Mrs. Harry N. Eddins in the department of vocal culture. The University will give credit to students for their work in the study of the piano.

TOM GARNER.

MONTREAL, CAN.

July 21.—Tuesday evenings see the slopes of Mount Royal Park well covered with persons young and old, gathered there for the community singing inaugurated a year ago by the Kiwanis Club. This week it was a British patriotic song rally, and it was estimated that about 7000 persons took part. Curiously, the French element of the population, vastly superior in numbers to the English-speaking section and rich in musical talent, do not seem to be interested in this popular musical movement. Although some French papers did last year organize a few of these rallies, the movement seems to have died down this season.—The only choral club which continues rehearsals during summer, l'Association des Chanteurs de Montréal, had to postpone some of its plans as a consequence of an accident to its conductor, Jean Goulet, who sprained an ankle a few days ago.

FRED PELLETIER.

KANSAS CITY, KAN.

Jan. 21.—Dorothy McKinley, pianist, has been added to the faculty of the Wilkinson-Cooke Studios of Music and will enter upon her duties there on Sept. 1. The addition of Miss McKinley increases the faculty of the Wilkinson-Cooke Studios to five.

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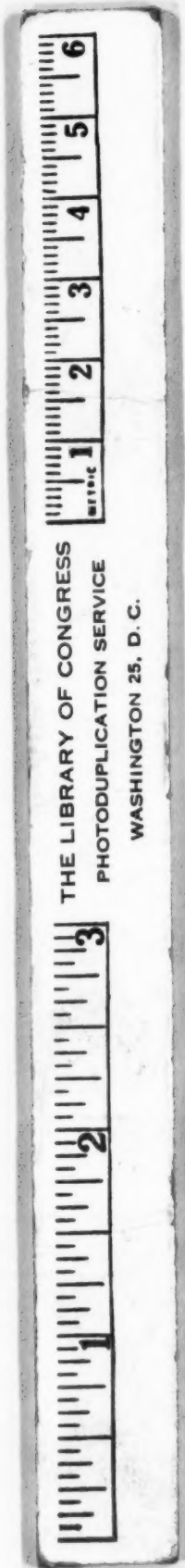
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